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NO. 40

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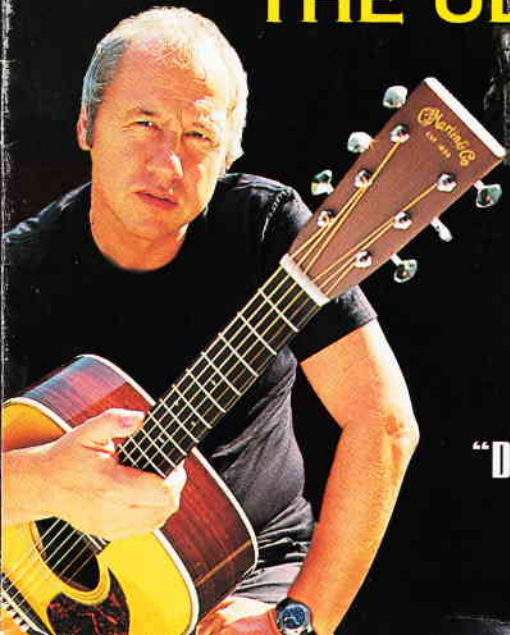

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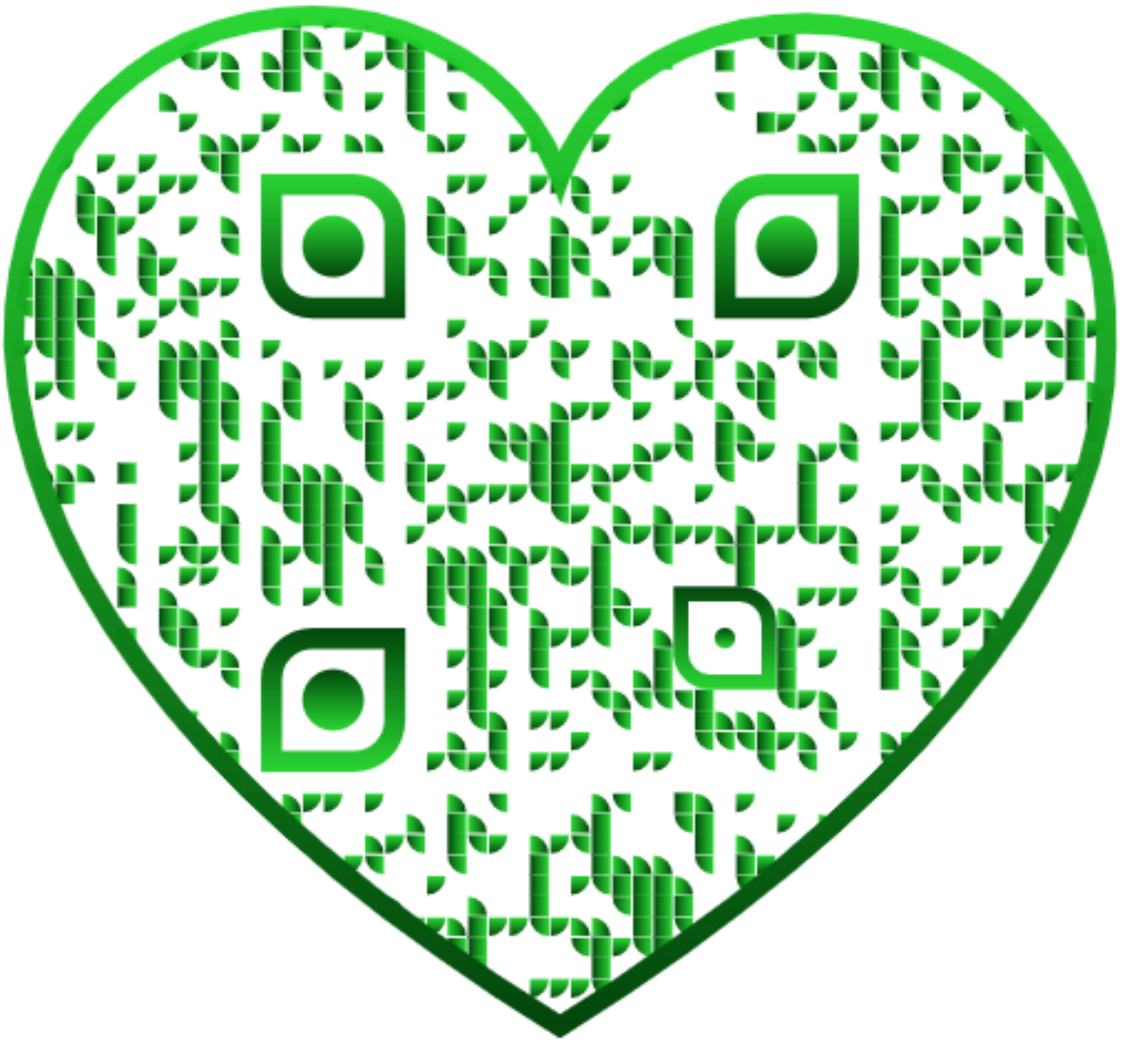

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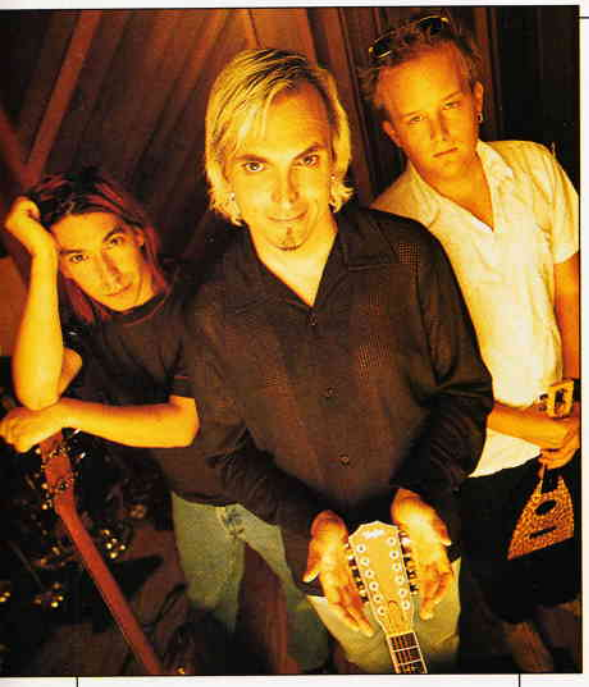

FOREVERCLEAR

Kudos to Tom Beaujour for his fine cover story on Everclear [GWA #39]. It's refreshing to see Art Alexakis treated with the respect and intelligence that a songwriter of his caliber and stature deserves. Mr. Beaujour really seemed to have a knack for getting Art to open up about the inspirations and influences that motivate him to make music. Maybe if rock journalists spent more time getting serious with musicians, like this story did, rock and roll would not be in such a sorry state. Keep up the good work.

—CHARLES B. KEENE, WORCESTER, MA

MAN FROM HOPE

I just want to say thank you very much for a great magazine—I only wish it came out every week. It has helped my playing no end, allowing me to make the leap from no-hoper to hopeful. Keep up the good work.

—ALAN, SYDNEY, AUSTRALIA

WE GOT SPUNK

I can't believe that my favorite punk band, Flogging Molly, is in my favorite magazine. It's great to see that *GWA* has the guts to give some coverage to musicians who are less concerned with mainstream success than with putting out brilliant, original music that actually breaks new ground (ironically, by delving back into the past). Keep up the great work, and you'll keep me for a reader!

—DAVID HIRSCH, BOSTON, MA

BAD RAP

Everlast took a lot of heat from other rappers, like Eminem, for picking up the acoustic guitar. But in my opinion, it shows just what an artist Erik Schrody is: Not content to sit comfortably within one musical niche, he instead chose to branch out and grow.

—TOM REYNOLDS, SPOKANE, WA

JAKOB'S LADDER

By finding his own success outside the shadow of his father's monumental accomplishments, Jakob Dylan should be applauded for having broken the curse faced by many rock and roll progeny. And *Guitar World Acoustic* deserves some kudos as well. You're the one magazine that avoided the trap so many other publications fall into when writing about the Wallflowers: filtering the younger Dylan's work through that of his dad. Thank you for the insightful look at one of today's most interesting artists.

—JENNIFER, VIA THE INTERNET

COOL HAND UKE

Ukuleles rock! I've been saying it for years, ever since I brought one back from a Hawaiian vacation that I took with my folks. I'm a singer and aspiring acoustic guitar player in a high school rock group, and my bandmates always made fun of me when I tried to bring out my trusty uke. That is, until I showed them the article on Everclear's Greg Eklund. Now they've dropped their arguments and I'm happily strumming away.

—GRINGO23, VIA THE INTERNET

MISGUIDED YOUTH?

I can't tell you how happy I am to have read the "Going Up The Country" article in the latest issue of *Guitar World Acoustic* [#39]. I recently discovered the music of bluesmen like Robert Johnson, Blind Blake and Mississippi John Hurt, but needed some guidance when it came to learning about other blues artists. Thanks to your informative coverage, I am now set to happily abuse my VISA card in pursuit of new music.

—RANDOLPH WOODS, ALBANY, NY

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MICHAEL SEXTON

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The Silver Lining

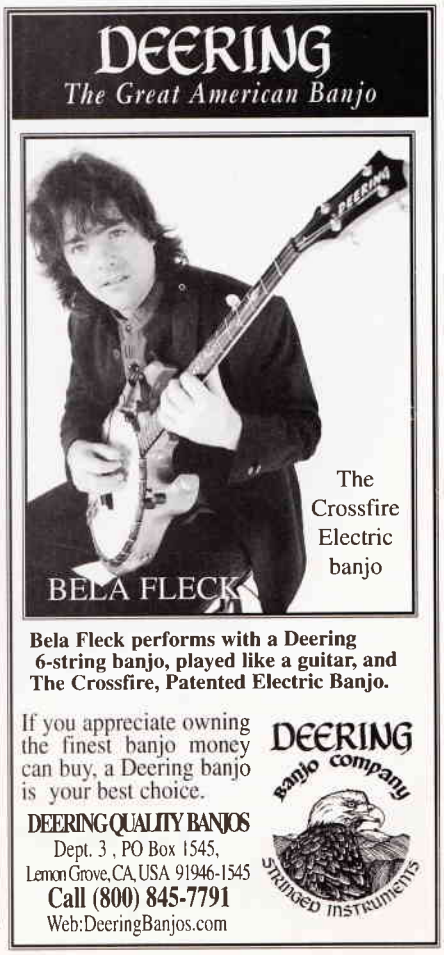
I WRITE this Racketbox just one day after an historic Supreme Court decision effectively determined the winner of the U.S. presidential election. While many Americans are hailing with relief the end of our long national nightmare, as a guitarist I feel nothing but gloom and a deep, abiding bitterness.

But what possible link can there be between this ugly election and the very pure realm of the acoustic guitar? Only this: While the 100 Years Bush-Gore War may have sickened men of good will the world over, it also proved to be the greatest boon to my playing since a Brooklyn College coed named Sheryl promised me a garden of delight if I learned to play side one of *Hot Tuna* note for note.

Every night for the past month I sat with guitar in hand, oblivious to the sad entreaties of my wife and child, and watched talking and shrunken heads on both sides of the political divide describe the confusion. But even as I sat there transfixed by the tumult, my fingers were busy making new friends: Led Zeppelin's "Going To California," Fleetwood Mac's "Landslide" and a beautiful arrangement of "Greensleeves." Yes, even as I followed every arcane and painful detail of the roller-coaster struggle for Florida, I was learning some great tunes, all from the transcription pages of *Guitar World Acoustic*. I had no difficulty focusing on Bush's boil or Gore's bald spot even as I studied Jimmy Page's picking in double dropped-D tuning, and was amazed at how fluidly all the discordant talk of "rule of law" and "one person, one vote" meshed with the mellifluous sounds coming from my guitar.

It is all over and I am very sad. But this election has given me something far more valuable than anything transitory like faith in our political system or a happy personal life: three cool songs. If you're a *GWA* reader, you obviously understand my priorities.

—HAROLD STEINBLATT,
Editor In Chief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STRINGED INSTRUMENTS

AMY CORREIA

CITY FOLK

"IT WAS COOL because you didn't need to have a following to play there," says Amy Correia of Café Sin-e, the New York City folk club where she got her start. "People could just walk in off the street, without a plan, and listen." One gets that same sense of fortuitous discovery from Correia's *Carnival Love* (Capitol). Utilizing a variety of stringed instruments, including acoustic guitar, mandolin, baritone ukulele and banjo, Correia creates hypnotic, homespun songs that draw from such influences as folk, pop, blues and French-style cabaret. Add to that her mesmerizing voice and a lyrical dexterity akin to Bob Dylan's, and you come up with one great find.

Correia, who grew up in a small town in Massachusetts, says her first love was singing. She remembers singing along to the great variety of music her parents would play around the house. "We listened to quite an interesting mix—stuff like Johnny Cash, The Partridge Family, Three Dog Night, Dionne Warwick."

It was while recuperating from a back injury suffered in college that Correia started playing her guitar seriously. "It became the tool to allow me to write songs," she says.

It is the mix of Correia's urban poetic lyrics, delivered in a traditional storytelling style, and folk-oriented stringed instrumental accompaniment that is garnering for her the most attention. "I'm not a great instrumentalist," she admits. "I use the instruments to accompany myself. What led me to the mandolin, banjo and other stringed instruments was that these instruments have unique flavors, which inspire me to write entirely different kinds of songs."

—ERIK PHILBROOK

CHRIS STROTHER

EVAN AND JARON

Funny, They Don't Sound Boyish

JUSTIN BORUCKI

WHEN you're a pair of handsome twins with a hit single—"Crazy For This Girl"— featured on *Dawson's Creek*, some people are bound to peg you as just another boy band. But Atlanta's Evan and Jaron Lowenstein, 26, shrug off the characterization. "When we started out playing rock clubs five years ago, boy bands weren't really happening yet," Evan Lowenstein points out. "Now that we've got national attention, this has suddenly become an issue."

The fact is, *Evan & Jaron* may be slick but it isn't saccharine, bearing far more resemblance to the Beatles or a poppier Soul Asylum than to a rocked-up 'N Sync. And the record features some indisputably "adult" musical figures, among them avant-garde guitarist Marc Ribot, drummers Mick Fleetwood and Jim Keltner, Tom Petty keyboard player Benmont Tench and executive producer T-Bone Burnett. And it was adult contemporary icon Jimmy Buffett who, impressed by their songcraft and stage presence, arranged for Evan and Jaron's first major-label deal, with Island Records, two years ago.

Evan was the first of the two to begin playing music, picking up an acoustic guitar at 17 in order to work out Metallica songs. Jaron started somewhat later. "When we started out playing together," he says, "I just thought of it as dicking around, even after we'd made our first indie record. It wasn't until I found I could actually create that I became serious." The brothers took a very businesslike approach to their musical career. "By night we were playing music, but by day we were trying to find out everything we could—like how do we make a CD, how do we broaden our fan base. It was a tremendous amount of work," says Evan.

And both brothers worked to become strong acoustic rhythm players. "At first, we played acoustic guitars because it was cheaper," admits Jaron, who plays a Gibson Hummingbird; his brother favors the small-bodied Gibson Nick Lucas reissue. "Later, we became very much interested in presenting our songs and ourselves as performers of the songs. Acoustic was a good way to do that because, when you get right down to it, a song at its root is vocal and acoustic guitar."

—ISAIAH TROST

KASEY CHAMBERS

AUSSOME

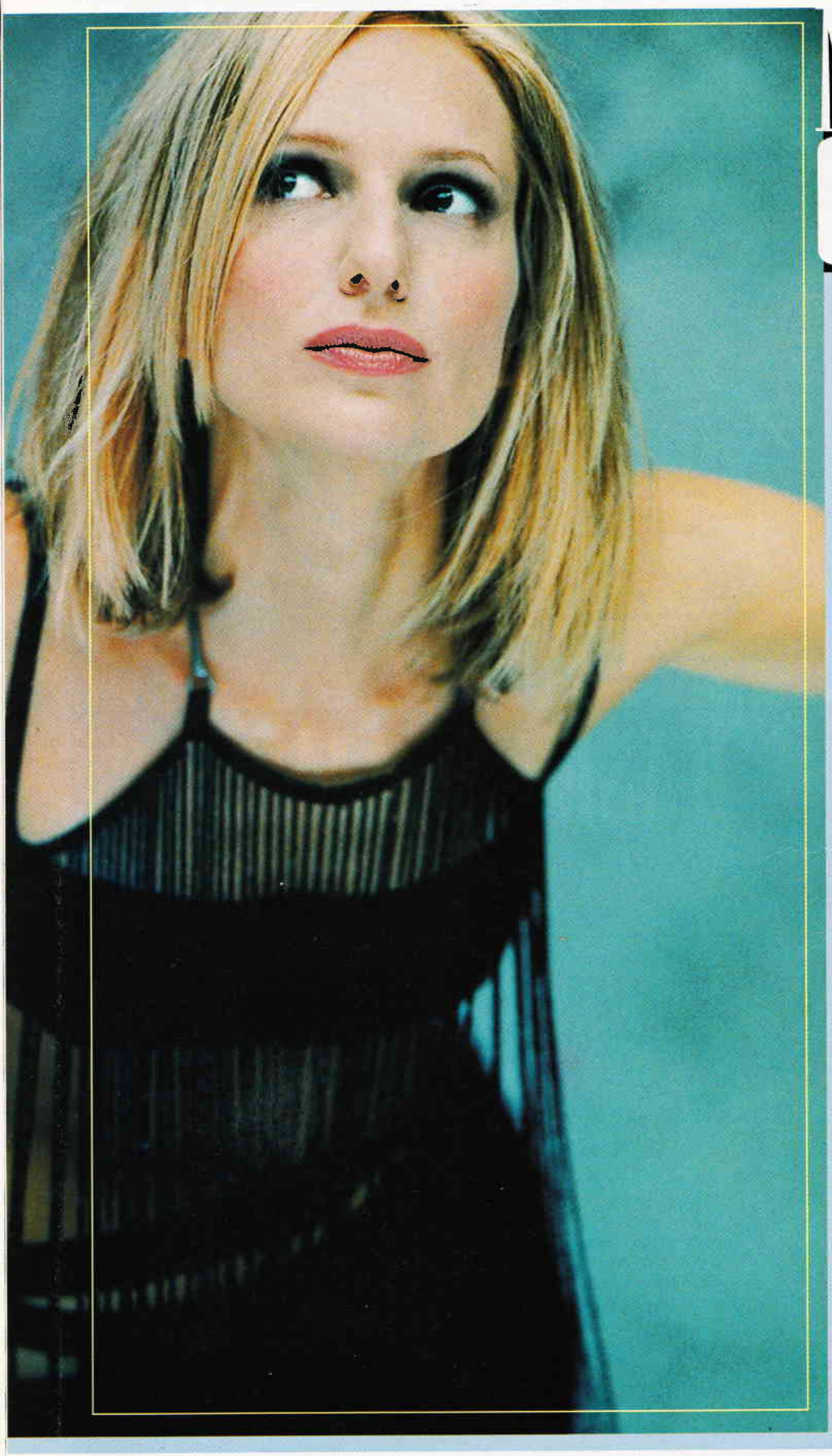
GROWING up in a family band that included both parents and her older brother, Kasey Chambers was always a little self-conscious about her own guitar playing. "I started playing guitar on stage when I was 12, but it wasn't always plugged in," admits the 24-year-old Australian native, who has finally reached U.S. shores with her solo debut, *The Captain* (Asylum/Warner Bros.). "Actually, that was a great place to practice."

On stage recently for her first-ever New York performance at the nightclub Fez, Chambers looked completely at ease cradling a small-bodied acoustic, one of four guitars handmade for her by Adelaide-based craftsman Bryan DeGruchy (who also builds resonator guitars for father, Bill). From the opening chords of her own "Cry Like a Baby" to a heartbreaking encore of Iris DeMent's "No Time To Cry" (which she calls her "absolutely favorite song, ever"), Chambers' confident strumming and dead-on vocal delivery were at the heart of a triumphant set of originals and covers of country/folk gems, among them songs by Woody Guthrie, John Prine, Lucinda Williams and Fred Eaglesmith.

Recorded in a farmhouse on the remote Norfolk Island northwest of New Zealand, with older brother Nash at the knobs and father Bill on electric guitars and dobro, *The Captain* is a decidedly non-Nashville production, with the notable exception of contributions from alt.country stalwarts Buddy and Julie Miller. "I was really excited to meet Buddy at a festival in Australia when he was touring with Steve Earle," says Chambers, whose wide-eyed reverence for country's roots and left-of-mainstream heroes are among her most endearing qualities. "When we finished the album, we sent the tapes to Nashville and Buddy and Julie put vocals and guitar parts on four tracks."

The Captain has gone on to become a monster in Australia, winning accolades and awards en route to platinum-plus sales. Now it's America's turn to catch the Kasey jones. Dad's still in the touring band, while Nash works the soundboard and mother Diane peddles shirts and CD's, giving the whole operation the air of a travelling circus troupe. But with her well-developed musical taste, Kasey Chambers is definitely her own woman.

—JEREMY TEPPER



KATE GARNER

NINA GORDON

Sugar Mama

NINA Gordon is best known as co-founder of Veruca Salt, the raunchy alternative rock band that has enjoyed great success since the mid-Nineties. As the author and lead singer of the group's biggest hits, the snarling and very electric "Seether" and "Volcano Girls," Gordon seemed an unlikely candidate to leave Veruca Salt and release an acoustic-oriented solo album. And yet, *Tonight and the Rest of My Life*, her solo debut, is turning heads on the strength of its...well, *nice* sound.

Gordon parted ways with Veruca Salt in early 1998 in order to pursue a wider range of musical styles and to develop songs with an emphasis more on craft and less on power chords. She has a semi-serious explanation for the album's relatively low-key vibe. "I have an amp set up in my living room, which is downstairs," she says. "But I get the most privacy in my bedroom, all the way upstairs. So I ended up writing most of the songs on the record on an acoustic in my bedroom."

The result is an album of beautiful pop songs, rich with crafty wordplay, delicate melodies and a wide range of emotions. Although she gets to blow off some of that old rock steam on a few numbers, more characteristic are "Horses in the City," "Hold On To Me" and the title track, melancholy, sensitive tunes propelled by Gordon's own acoustic rhythm playing.

To help promote her new album, Gordon has done many solo performances on radio and in other live, intimate acoustic settings, which has prompted her to put careful thought into her choice of instruments. "I recently bought a 1957 Gibson Hummingbird," she says proudly. "It has such a beautiful sound and a nice, small neck. It is my first really nice guitar. In the past I would buy a guitar based on what it looked like, so I have a couple of kooky guitars, which never really sounded good. For some reason, I have never felt justified spending a lot of money on a guitar because I felt I needed to be a better player or something. Which is really stupid, because this is what I've chosen to do with my life, so why shouldn't I have great guitars?"

—ERIK PHILBROOK

STEPHEN LYNCH
Bawdy Bard

"IF the day comes when a song comes to me and I don't put in something disgusting, shocking or offensive, I'll be very happy," says Stephen Lynch of his compulsion to write earnestly sung and strummed rock love songs that are perversely hilarious. Lynch's debut album, *A Little Bit Special* (HaHa/What Are Records), contains such sensitive fare as "Gerbil," a tale of an erotic relationship with a rodent, and "A Month Dead," the romantic story of a young man and his girlfriend's corpse. The melodies are somewhat reminiscent of Bon Jovi power ballads and Barenaked Ladies at their goofiest, but the subject matter is unique to Lynch.

Unlike stand-up comedians who occasionally throw a song or two into their routines, the music and guitar are integral to what Lynch does. "All my comedy revolves around the songwriting, the singing and the songs themselves," says the 28-year-old Michigan native. He plays a cherry-red Alvarez Songwriter 5220, mainly using the instrument as accompaniment, "adding a flourish when I can." He began playing guitar in college, stringing together his songs with his school friends to amuse themselves and people at parties. After arriving in New York in hopes of a show business career—he'd long been a singer in high school and college musicals—Lynch was asked by an old college buddy to perform his strange originals at a comedy club. He reluctantly agreed and was pleasantly surprised by the positive response. The club dates have turned into radio and Comedy Central appearances, and Lynch is currently in the midst of a national campus tour.

Lynch expresses a particular admiration for Paul Simon and Radiohead's Thom Yorke, particularly their songwriting. Interestingly, for someone so dependent on lyrics, Lynch always begins his own songwriting with the music. "I have the melodies worked out beforehand and will play them over and over again until a topic or turn of phrase pops into my head," he explains. Those topics, such as the rich possibilities of romance with a person of indeterminate gender, as in his song, "HermAphrodite," are not the stuff of everyday conversation. But, says Lynch, "when you can put it in the context of a pretty little song, it's a lot easier to talk about in front of an audience."

—ISAIAH TROST

JOHN STEWART ❧ TRUE BELIEVER

"THE GUY from the Kingston Trio who wrote that song for the Monkees: that'll be my epitaph," jokes John Stewart, referring to the best-selling folk group he left more than 30 years ago, and to "Daydream Believer," the song Davey Jones took to No. 1 in 1967. As a solo recording artist, Stewart recorded a couple of landmark albums (*California Bloodlines, The Phoenix Concerts*), and earned a Top Five smash in 1979 with "Gold"—produced by Stewart fanatic Lindsey Buckingham—which, ironically, took a soaring swipe at the music industry.

While Stewart's glory days on the charts ended decades ago, the veteran singer/songwriter/guitarist/ banjo player has continued to write, record and perform prolifically. He's been so active, in fact, that he actually forgot about a slew of astoundingly good unreleased sessions he did in the Eighties, cassettes of which languished in his garage until recently. They've now been unearthed and issued as *Wires from the Bunker* (Appleseed Recordings), an adventurous outpouring of acoustic and electric guitar virtuosity that Stewart calls "an effort to merge rock with folk tradition."

Stewart became seriously interested in folk music during the lull in rock between Elvis's entry into the army and the arrival of the Beatles. "But the Kingston Trio were doing folk with a rock and roll ethic—they were attacking it, and I fell in love with their sound."

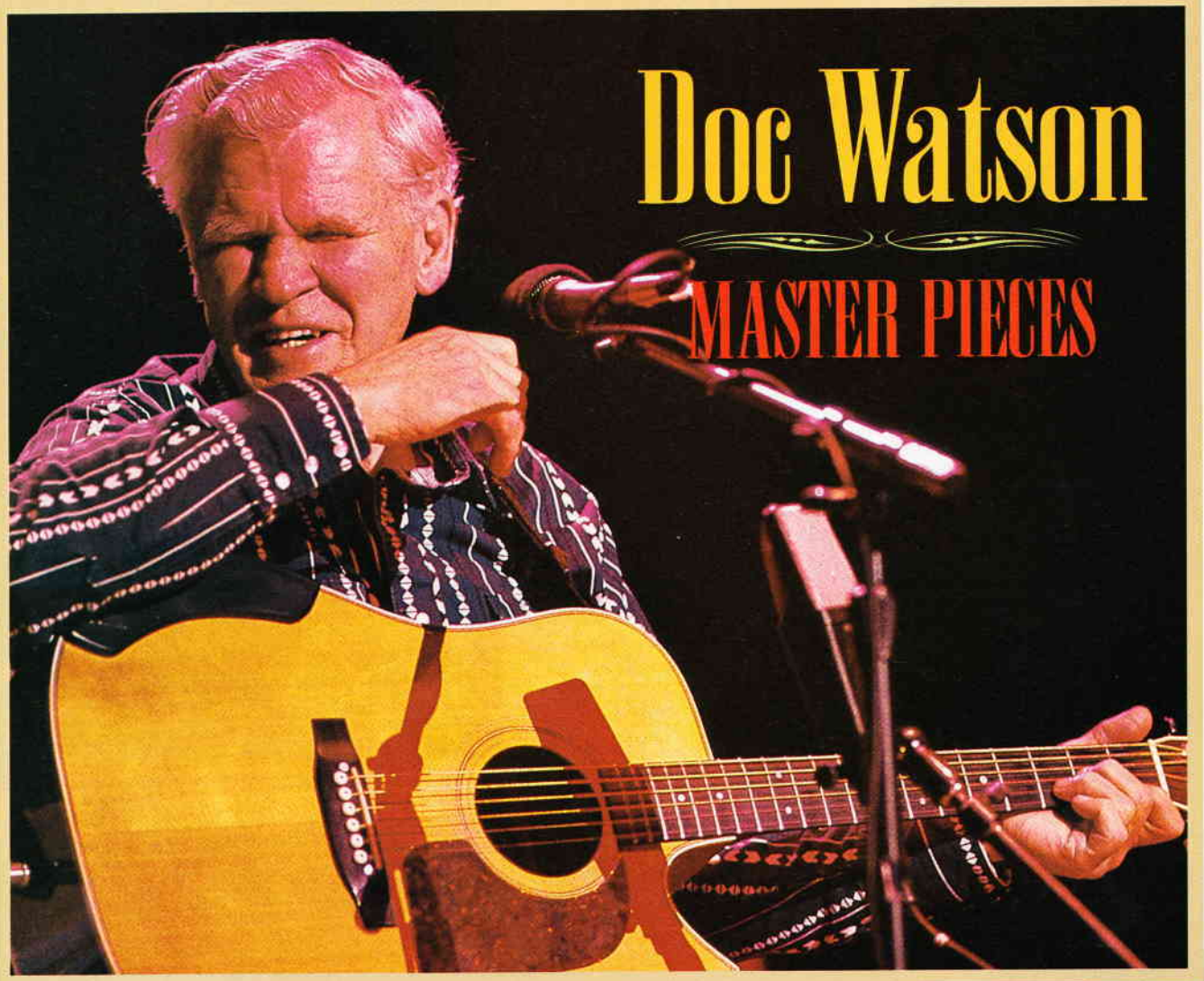
Stewart handles virtually all the guitar (and banjo) work on *Wires from the Bunker*. He credits his predecessor in the Kingston Trio, Dave Guard, with inspiring him to play "memorable, singable lines on the acoustic guitar," as opposed to the faceless strumming of many folkies. There are nods to the aggressive sound of the Kingston Trio on the album, as well as to his "Gold"-era work, very much in the intense Buckingham fingerstyle mode—though who influenced whom more is hard to divine. Stewart speaks admiringly of Buckingham's understanding of "the power of just hanging on one note while all the chords move under it," and it shows in Stewart's playing.

The San Diego-born guitarist has never been a stranger to rock. "I always think of myself, first of all, as a rock and roll player and as a folk writer," he says. "Even in my first garage band in high school, I'd write songs about the Civil War, and the guys in the band would look at me funny."

—ISAIAH TROST

Doc Watson

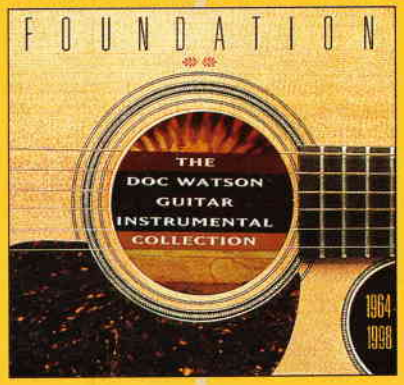
MASTER PIECES



KEN SETTLE

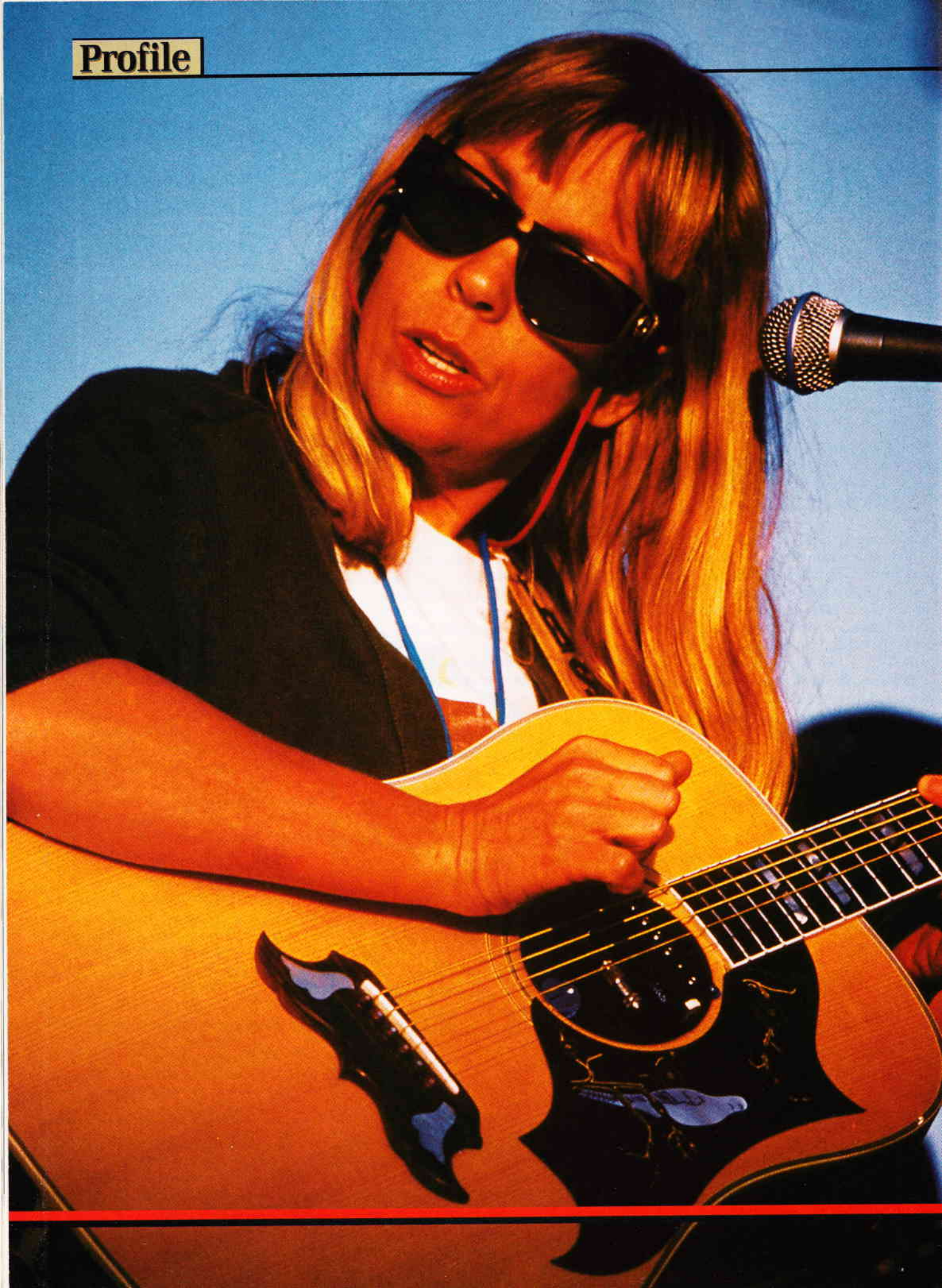
At long last, a compilation of Doc's best guitar instrumentals.

ARTHEL "Doc" Watson arrived on the larger music scene in the early 1960's, in the middle of a folk revival rife with young, socially conscious strummers. At 40, Doc was nearly twice the age of folkie stars like Bob Dylan and Joan Baez, but no one who heard him play guitar ever thought of him as old. Actually he was among the *youngest* of the traditionalists who performed at the 1964 Newport Folk Festival. His folk pedigree was impeccable. The product of a long line of North Carolina old-timey musicians, he grew up to be a living archive of traditional American music. Blind from an early age, he became a phenomenal banjo and guitar player, as well as a singer who could deliver country, blues and even jazz tunes with simple, powerful conviction.



Watson was not the first to flatpick fiddle tunes and rags on the guitar, and his fingerpicking is based largely on the style made famous by Merle Travis. But Doc did both with such assured authority that his approach became the one others inevitably followed. His guitar instrumentals have always been supercharged highlights of his albums and concert performances, and a collection of these showpieces has been long overdue. Here, finally, it is: *Foundation: The Doc Watson Guitar Instrumental Collection, 1964-1998* (Sugar Hill), featuring 16 tracks culled from at least a dozen albums recorded over the course of his long career. Among the entries is "Black Mountain Rag," the arrangement that inspired a generation of flatpickers, and Doc's beautifully rendered versions of "Dill Pickle Rag" and "Texas Gales." Also included is the minor-key fingerpicked thumper "Windy and Warm," as well as the blazing "Doc's Guitar." These and every other track on *Foundation* offer exciting evidence that Doc Watson is that rare animal: a virtuoso with taste.

—MARK HUMPHREY



cover ART

Singer-songwriter extraordinaire Rickie Lee Jones finds fun and fulfillment in other writers' songs.

IT'S LIKE THIS is the title of Rickie Lee Jones' new album on Artemis Records, a smart, swinging and sublime collection of cover tunes from every corner of the musical map. In numerous ways, *It's Like This* is like Jones herself—surprising (like her cover of Frank Sinatra's "Cycles"), tough (Traffic's "Low Spark of High-Heeled Boys") and sentimental ("One Hand, One Heart" from *West Side Story*). With a band that includes guitarist John Pizzarelli and bassist Richard Davis, the accent here is definitely on jazz, despite the numerous rock and Broadway songs. But Jones has always been an amalgam of influences and interests and has steadfastly refused to be placed in a stylistic box.

She burst on the scene in the late Seventies, a beret-wearing bohemian chick with vocal chops, attitude and a huge hit single and album ("Chuck E's in Love" from Jones' self-titled debut). Two decades later, the beret is gone and the hit singles have ceased, but her art and influence linger on. Once viewed by some as a female extension of her onetime boyfriend Tom Waits, Jones has established herself as a serious and innovative pop/jazz force in her own right. Her latest project pushes the artistic envelope for cover concept albums into a new and exciting realm.

SHERRY RAYN BARNETT

GUITAR WORLD ACOUSTIC: Why did you devote this album entirely to covers?

RICKIE LEE JONES: The obvious answer is I didn't have songs of my own to do—that's the simplest answer. This might sound a little remote, but I don't really regard songs in terms of whether or not I actually wrote them. It's all singing to me. If it's a beautiful song, it's a beautiful song.

Last year I performed "I Can't Get Started" with a piano player—I'd been playing solo for a while—and I thought it would be a beautiful thing to do. So these are things I did live by myself that accumulated over the last few years. After the fact of having completed an album, I can't say there was a great deal of planning, though there might have been a kind of pregnant state before. I just can't remember.

GWA: So how did the band and the other significant others that helped you on the album

FIN COSTELLO/REDFERNS/RETNA

By Isaiah Trost

come to be? I see that Ben Sidran, the onetime Steve Miller Band keyboard player and jazz artist, produced some of the songs.

JONES: The first group of people was brought together by Ben Sidran. I told him I just wanted to work with old jazz guys. I'd had this experience at a gig in San Francisco where I sat in with tenor sax player Joe Henderson, [bassist] Ray Brown and other jazz masters. It was like flying, like being lifted off the ground—these people so knew what they were doing. It was wonderful—I wanted older guys with whom I could just walk in and sing these songs. We tried that the first few days with Ben co-producing and then it didn't work anymore. [*Veteran keyboard player Bruce Brody was co-producer for the rest of the album—GWA Ed.*] I really appreciate the help and support of producers, but the bottom line is that it seems to come down to a sexist sort of thing—you would not have missed the fact that I was co-producer if I were a male artist. I indicate co-production and I mean it.

GWA: It appears that the songs done without Ben were less jazz-oriented. In fact, the song selection comes from so many places—Broadway, rock, Tin Pan Alley, r&b...

JONES: I was going to say the album's in the style of Sinatra, but he wouldn't mix genres so much. Because our generation has grown up with all these songs, they're just part of who we are. At the end of the day, we love all those songs. I don't think people in their forties have to hear everything according to genre. That's what's nice about the record. You grow up with your parents' music, your music and the music that you hear now—and it's all part of what you love. You don't have to hear a jazz record or a rockabilly record, necessarily. Yes, we're all victims of furious marketing, but I think we can all listen to just music.

GWA: Who's responsible for the guitar playing on the record?

JONES: I'm playing all the electric guitars, and I played acoustic on "Cycles" and, I think, on "Trouble Man." John Pizzarelli plays all the other acoustic parts. The whole album was recorded live in the studio, other than overdubs of electric guitar and organ and horns and strings. For this record, I'm using as a map the Mills Brothers [*a popular vocal group of the 1930's whose recordings often feature a swinging rhythm guitar—GWA Ed.*] as sort of a guide. It was that really simple rhythm guitar sound I heard my uncle play whenever he came to visit when I was a child.

GWA: You have the pop-rock star, Ben Folds, on a couple of the cuts.

SHERRY RAYN BARNETT

"You grow up with your parents' music, your music and the music that you hear now—and it's all part of what you love."

JONES: Ben Folds has said that his main influence is Rickie Lee Jones. I wouldn't have picked up on it, except that I could hear this really, really rich love of these strange inversions on piano chords he plays. If I influenced him, he doesn't show it by being imitative.

GWA: How did you get started on guitar?

JONES: I was eight when my brother got a guitar, and I think I worked out "Taps" on it. At 12 or 13, I snuck into his room and worked out the bassline of "Ticket to Ride." By 16, I played pretty well, I think. I didn't learn to read music and never used fingerpicks. I'd pick stuff up from a girlfriend, but mostly just listened closely to records.

GWA: Was folk music important to your development? Do you see yourself in any way as a product of the Joni Mitchell school?

JONES: I never came from a folk thing, which was what Joni Mitchell was, but from a pop, r&b and show tune place. I could never sing folk; I don't have a soprano voice. That's why it always irritated me to be identified with Joni Mitchell. Not that I didn't like her, but I think it's inaccurate—and extremely sexist—to suggest we're alike musically because we look alike. It's a disservice to me, and ultimately to both of us.

GWA: So who did influence your development as a guitarist?

JONES: I listened to Taj Mahal a lot as a teen-ager. I had records by Wishbone Ash, Humble Pie and Jeff Beck. I liked bands like Traffic. I was lyric-oriented, and guitar sounds were coloration for me. I loved Cat Stevens and Neil Young, and I worshipped at the altar of Van Morrison. And I liked Laura Nyro as a lyricist.

GWA: Where did you pick up your percussive, ethereal kind of sound on the guitar?

JONES: I really learned most of my technique listening to Taj Mahal and Stephen Stills. I like to play the guitar percussively. I don't really like to do much fingerpicking, although I liked Taj's style—it's a friendlier kind.

GWA: One guitarist you've had a close association with is Leo Kottke, who appeared on your album, *Traffic from Paradise*, in the early Nineties.

JONES: Leo Kottke gave me a Taylor guitar and that's the one I like to play. The guitar I had at the time, a white Takamine, didn't have any particular worth. I told Leo about that; two days later, the Taylor came in the mail. It came full of all his music and his fingers. I'm serious—when I sat down to play that guitar, I was a much better player. I'd always sit and play with Leo.

GWA: The most acoustic, and the most atypical, album you've ever done is *Naked Songs* [Reprise, 1995], where you're featured live and alone.

JONES: Seeing Leo perform solo was inspirational. I thought that it would be so cool to do an entire show by myself. It wasn't so much stripping the songs down as standing alone in front of an audience that was important to me.

GWA: *Ghostyhead* [1997], your last album before *It's Like This*, appears to be out of print.

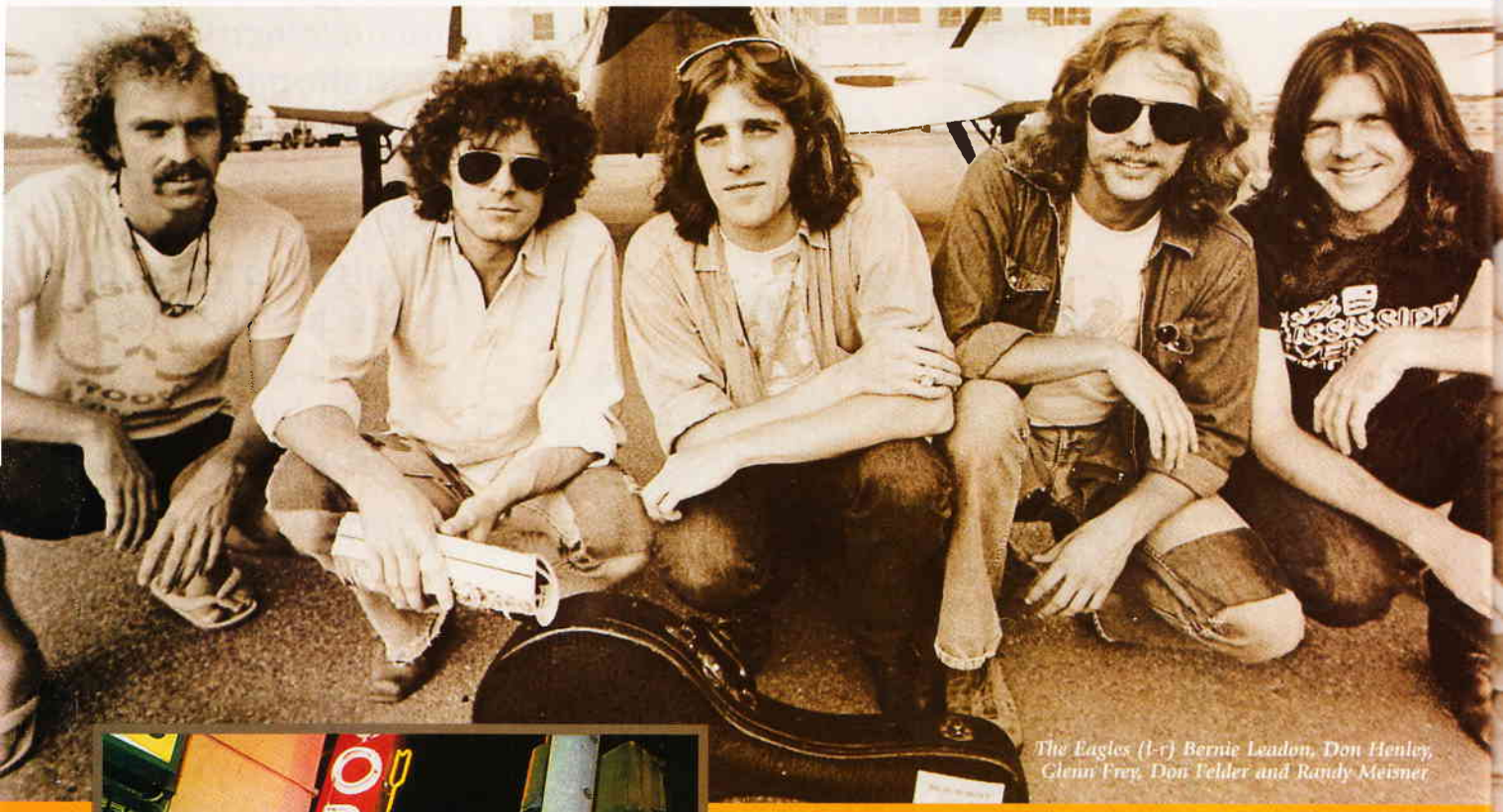
JONES: I was at Reprise when I recorded it, and then took it with me when I went to Mercury. Within a year, Danny Goldberg, who had signed me to Mercury, was fired; I was fired with him. And *Ghostyhead* was the sacrificial lamb. Mercury kept it but didn't release it.

GWA: Some of your songs are so closely identified with you. Do you ever get tired of any of them?

CONTINUED ON PAGE 86

Sweet Capo O' Mine

Solo acoustic adaptations of The Eagles' "Desperado" and Guns N' Roses' "Sweet Child O' Mine"



The Eagles (l-r) Bernie Leadon, Don Henley, Glenn Frey, Don Felder and Randy Meisner

MICHAEL OCHS ARCHIVES

Guns N' Roses (l-r) Slash, Axl Rose, Duff McKagan, Steven Adler, Izzy Stradlin'

TIM WHITE/CORBIS OUTLINE

IN this installment of "Unplugging," I'd like to share with you my arrangements of two well-known classic rock songs that I recently *acousticized* with the aid of my trusty capo: The Eagles' "Desperado" (*Desperado*) and Guns N' Roses' "Sweet Child O' Mine" (*Appetite for Destruction*). As often happens, the idea of adapting these two songs for acoustic play was triggered by the many requests I receive for them at my solo gigs. The arrangements I ultimately devised are now guaranteed gig-tested and will, I hope, elicit as favorable a response from your audiences as they have from mine.

After several abortive attempts at unplugging (so to speak) "Desperado" produced some less-than ideal fingerings and chord voicings, I came to the conclusion that the best way to adapt the song's beautiful piano intro and chord accompaniment to the guitar was to place a capo at the fifth fret and play the song as if it were in D, with the capo transposing everything up a perfect fourth to the original key of G. **FIGURE 1** shows my guitar version of "Desperado's" instantly recognizable four-measure solo piano intro. You'll notice that I took the liberty of altering and simplifying the chord melody somewhat in the third and fourth measures to accommodate the capoed guitar's narrower pitch range. (Remember, in most cases it's okay to alter a

by JIMMY BROWN

melody or chord voicing if it sounds pleasing and feels easier to play.) I use a flatpick to perform this part, but feel free to play it fingerstyle or use *hybrid picking* (pick and fingers).

Now to "Desperado's" accompaniment, which in the original version is rendered with great sensitivity and attention to dynamic detail. For the first verse, strum the chords illustrated in **FIGURE 2** with a soft touch and a simple, steady quarter-note rhythm. Again, you may prefer to pluck the strings instead of strumming them to achieve a more pianistic feel. **FIGURE 3** shows the chords you'll need to play the song's first chorus. For this part, you can use a laid-back strumming pattern, interspersing eighth notes and a few 16ths into the quarter-note pulse. After the fact, I noticed that the first- and second-position chord grips I use here are more or less the same as those employed by James Taylor, though without a capo, on his classic acoustic ballad, "Sweet Baby James" (*Sweet Baby James*). (If they're good enough for JT, then they're certainly good enough for "Unplugging!")

The chord progression on the second verse of "Desperado" is the same as the first verse, with the exception of the Gm6 chord (all chord names are relative to the capo). Instead of playing this chord for the last two beats of the second and sixth measures (at 1:32 and 1:48 respectively), substitute a bass-line "walkdown" back to the D chord using the G, D/F# and A7/E voicings depicted in **FIGURE 4**. The second chorus differs somewhat from the first, as well. Instead of playing Bm7, then E7, in the seventh bar (2:24), strum the Em7 chord shown in **FIGURE 5** for the entire measure (followed by A7sus4 and A7).

The song's third and final verse, like the first, goes to Gm6 on the last two beats of the second and sixth measures, but the C/D chord on beats three and four of the first and fifth measures is replaced by a C/E-D9/F# bassline "walkup" from D to G. **FIGURE 6** illustrates these two passing chords (heard at 2:33 and 2:49). Beginning with the seventh measure, Don Henley employs a brilliant vocal "tag" to bring the song to a dramatic climax (he sings the lyric "Let somebody love you" three times, using different melody notes over different chords each time). Play the voicings shown in **FIGURE 7** behind these last three vocal lines, pausing on A7sus4 before ending the song with a restatement of the first two bars of the intro (end on a D chord with a pronounced elegant strum).

We now move effortlessly from our arrangement of a mid-Seventies country-

Figures 1-7 are to be played with a capo at the fifth fret. All tablature positions and chord shapes are relative to the capo. All notes and chords sound a perfect fourth higher than written (key of G).

FIGURE 1 "Desperado" piano intro arr. for gtr.

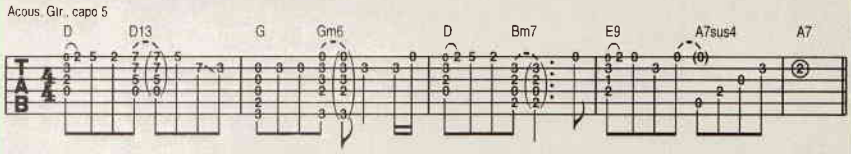


FIGURE 2 "Desperado" first verse chords (0:21)

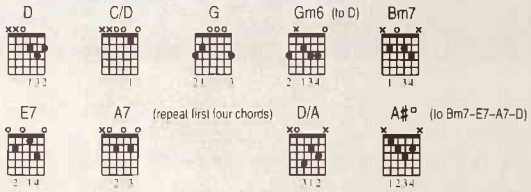


FIGURE 3 "Desperado" first chorus chords (0:53)

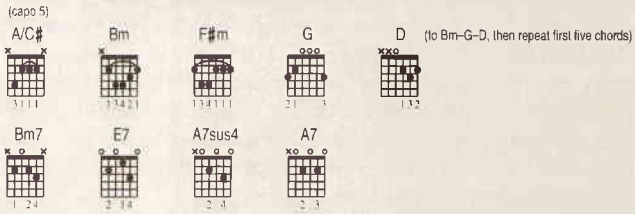
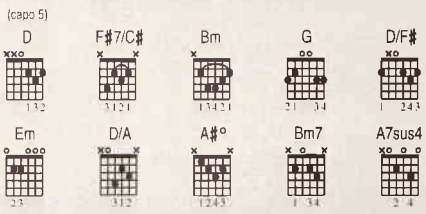


FIGURE 4 "Desperado" second verse bass-line "walkdown" chords (1:32, 1:48)

FIGURE 5 "Desperado" second chorus chord substitution (2:24)

FIGURE 6 "Desperado" third verse bass-line "walkup" chords (2:33, 2:49)

FIGURE 7 "Desperado" third verse "tag" chords (2:55)



The Eagles, circa 1973

MICHAEL PUTLAND/RETNA

pop piano ballad to an acoustic adaptation of a late-Eighties hard-rock anthem, Guns N' Roses' "Sweet Child O' Mine." The immediate challenge here is to play Slash's catchy and melodic electric guitar intro in a manner which evokes the original and yet makes sense on the acoustic. I overcame this hurdle by placing a capo at the sixth fret, where, as depicted in **FIGURE 8**, I play the intro an octave lower using several open-string notes. This interval pattern, which was originally played in the 12th position in the key of D (the actual pitch being Db, since all the guitars on the original recording were tuned down one half-step), is performed here as if it were in G (transposed, via the capo, up three whole steps to the original key of D flat). Playing the intro this way enables you to allow all the notes in each measure to ring together, which sounds more flowing—and more *acousticish*—than it does playing them *marcato* (detached) à la the original version, which was backed by a full rhythm section. The only thing you may find difficult about performing the song's intro this way is fingering the second chord shape (Am11). If this unusual grip feels uncomfortable to you, try practicing it with the capo moved up a couple of frets until your hand gets used to grabbing the shape, after which you can move the capo back down.

Deploying the capo at the sixth fret makes the rest of "Sweet Child O' Mine" a breeze to play. Simply strum the open chords illustrated in **FIGURE 9** for the song's verse and chorus sections, and those depicted in **FIGURE 10** for the bridge, guitar solo and outro sections. Use a laid-back eighth-note "pendulum" strumming pattern for the verses, moving your picking hand down and up across the strings, even if you choose not to strum every single eighth note. As in the original version, the first two chords of the chorus (in this case D and F) should be punctuated with accented strums separated by rests. Playing the song this way should provide you with a full-sounding and satisfying "one-man-band" accompaniment to your vocal. When performing "Sweet Child O' Mine" in an unplugged setting, realize that it's perfectly okay to cut the "solo" section a little short if there's no one else playing a lead with you.

(If you do have another guitarist joining you, you'll be able to replicate the beautiful sonority that results from playing th repeated intro figure over the verse chord progression as Guns N' Roses guitarists Slash and Izzy Stradlin' did on the original recording. The combination of the two guitar parts sounds especially gorgeous on the second chord, where the AM11 arpeggio is superimposed over the F chord, creating an F6/9#11 sound.)

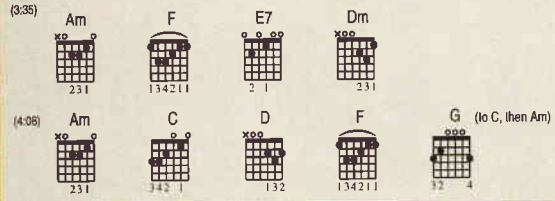
As always, allow yourself to follow your musical instincts when strumming, adding accents or using consecutive downstrokes during certain parts of the song if you are so moved. Also keep in mind that when using a capo you always have the option of lowering the song to a different key to suit your (or another singer's) vocal range. See you next time. GWA

Figures 8-10 are played with a capo at the sixth fret. All tablature positions and chord shapes are relative to the capo. All notes and chords sound three whole steps higher than written (key of D♭).

FIGURE 8 "Sweet Child O' Mine" intro arr. for acous. gtr.

FIGURE 9 "Sweet Child O' Mine" verse and chorus chords (0:00)

FIGURE 10 "Sweet Child O' Mine" guitar solo, bridge and outro chords



Izzy & Slash

GENE KIRKLAND

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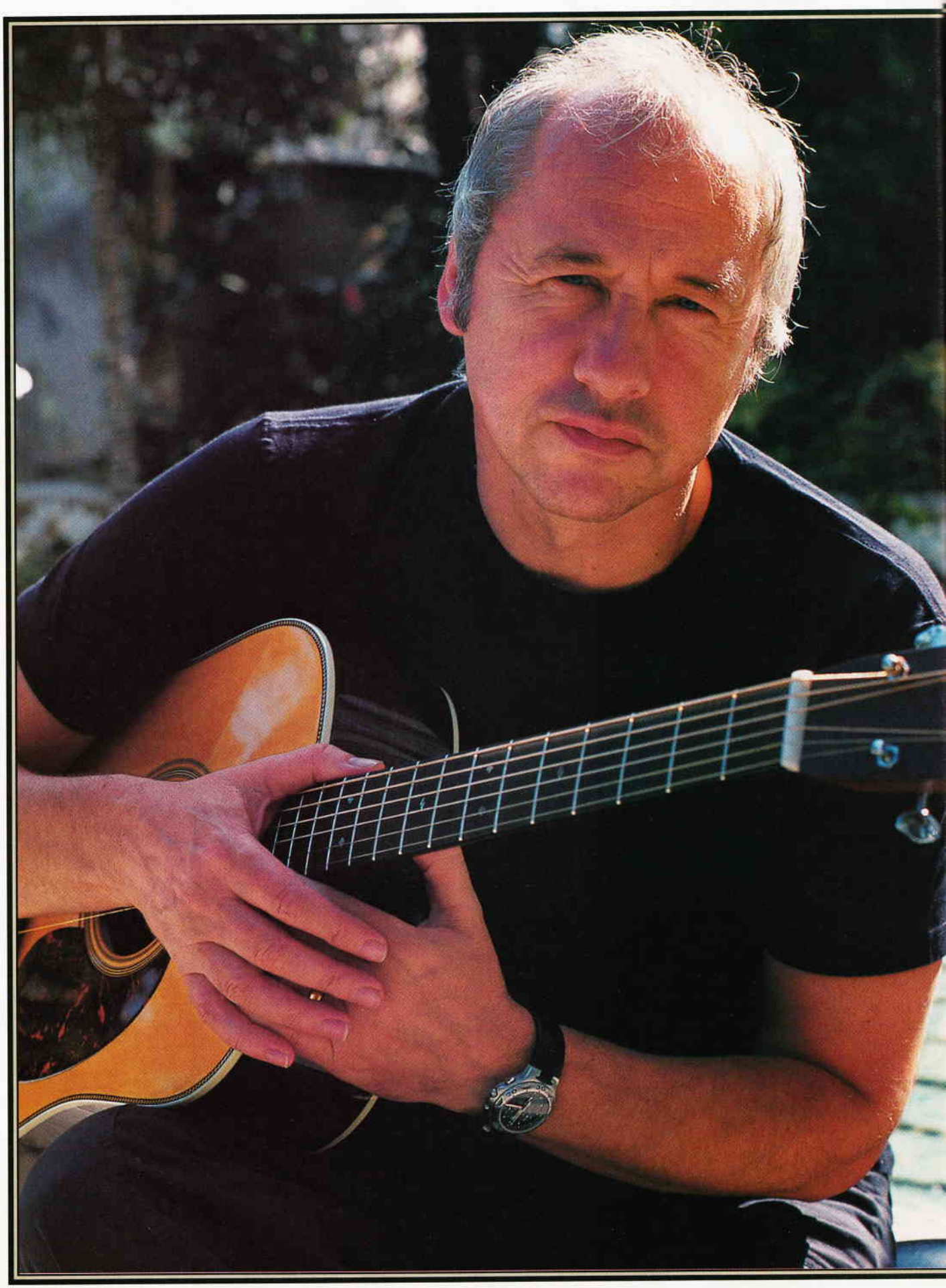


SHERRY RAYN BARNETT

AMERICAN TUNES

Mark Knopfler mines his love of traditional American music and folklore on *Sailing to Philadelphia*.

For most music fans, Mark Knopfler's name is inextricably linked with the plaintive Stratocaster wail of Dire Straits hits like "Sultans of Swing" and "Money for Nothing." But Knopfler is no stranger to the acoustic guitar in its many permutations. This side of his guitaristic sensibility emerged from time to time during his tenure with Dire Straits. Witness, for example, the evocative resonator guitar work on "Romeo and Juliet," or the crisp nylon-string arpeggiations of "Private Investigations." And acoustic guitars have also played a large role in Knopfler's film scores for features like *Local Hero* and *Wag the Dog*.

The fact is, Knopfler is deeply steeped in Anglo-American folk guitar traditions. These influences make themselves heard on the his new album, *Sailing to Philadelphia*, a masterfully understated disc that showcases Knopfler's songwriting, vocals and some premium acoustic and electric guitar work. On most songs, acoustic guitars are deployed as subtle backdrops to Knopfler's vocals and trademark electric guitar soloing. He proves adept at crafting acoustic textures that impart sonic breadth and an air of wistful melancholy to the album.

With the guitarist's current band, the 96ers, and a cast of guest artists that includes James Taylor, Van Morrison, Gillian Welch and Squeeze's Glenn Tilbrook and Chris Difford, *Sailing to Philadelphia* embraces a range of roots music styles, from bluegrass and blues to rockabilly and even a touch of mariachi. The title track was inspired by a Thomas Pynchon novel and concerns the exploits of Charles Mason and Jeremiah Dixon, the Britons who explored the early American wilderness and established the Mason and Dixon line, the traditional boundary between the north and south. Their adventures become a kind of metaphor for the Scottish-born Knopfler's own explorations of America's musical terrain. But while Mason and Dixon's mission was to draw a borderline, Knopfler's lifelong quest has been to dissolve the boundaries between musical styles.

by Alan di Perna

GUITAR WORLD ACOUSTIC: *Sailing to Philadelphia's* title track—along with other songs on the album—evokes both sides of the American dream. There's that sense of wide open spaces, freedom and newness, but also a sense of the inherent divisiveness of American society: black vs. white, the Mason and Dixon line.

MARK KNOPFLER: That is perceptive of you. But, you know, when I started the record, I wasn't even thinking of thematics at all. It was only after I'd written "Sailing to Philadelphia" that I realized that I was leaning in certain directions, and that the album was really about America and American music. Sort of the journey that music has made back and forth between Europe and America.

GWA: Why did you choose James Taylor for the duet in "Sailing to Philadelphia?"

KNOPFLER: I think a lot of songwriters hear voices in their head that go with the music they're writing. I just had James in mind for that melody and for the character in the song. It's a bit like casting a movie. We were doing a little bit of work together, anyway. James asked me to produce some stuff, and I suggested that he might just want to come and watch my band working, and maybe we could record a couple of things for him. He came by and I used that time to record the "Sailing to Philadelphia" thing. And it worked out beautifully, I think. James' own accent is perfect for that English West Country accent of his character, Charles Mason. They're related, linguistically and historically, I guess.

GWA: Several of the songs on the new album draw from American folk ballad melodies and chord progressions. "Speedway at Nazareth" is perhaps the best example. It's an old ballad melody that crops up in Woody Guthrie's "Buffalo Skinners," among other places. Were you consciously trying to reference that tradition?

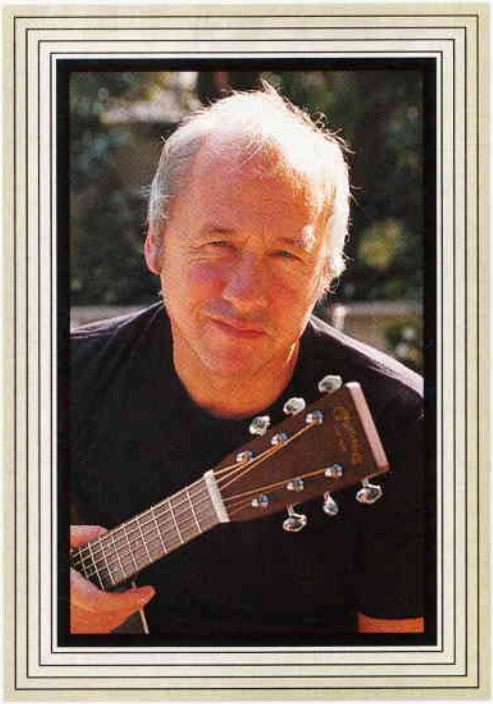
KNOPFLER: Definitely. I wrote the song many years ago, but it always began with the same line, "After 2000 came 2001." I liked the idea of treating the future as though it were the past. So I wanted the beginning of the song to just fall into folklore, as it were. I wanted it to begin with that bluegrass, Appalachian-ballad kind of a mood. But then it goes someplace else. Although I think the Moog part in the beginning tells you right from the start that it's gonna go someplace else.

GWA: How long ago did you write the song?

KNOPFLER: I think I first started trying to record it in '93.

GWA: On first glance, it seems a nice piece of fiction—the hard travels of an itinerant racecar driver. You've done a bit of auto racing yourself, haven't you? And you had a crash in 1986.

KNOPFLER: Oh well, I didn't have much of a crack. I mean, everybody crashes. No, that song wasn't really too much to do with me. A friend of mine, [auto racer] Stephan Johansen, once told me about his rookie season, traveling around. It was really about the Indianapolis 500, about what he had to do to qualify, that got me started on that song. For me, it just represents *the struggle*. Whatever the prize is at the end, you need certain qualities to get through. You need perseverance and toughness to get through, no matter how illogical it might seem to an outsider. That attracts me somehow.



"I'm very lucky that I had rock and roll, blues and folk roots to draw upon."

GWA: I guess you can draw an analogy to an itinerant rock musician, touring around the country, which is the theme of several other songs on the album, like "The Last Laugh," and "Do America."

KNOPFLER: Yes, that's very much part of it. I'm just attracted to people who don't quit.

GWA: Were you a big fan of American folk music growing up?

KNOPFLER: Of course. Once my dad had sprung for a red Hofner electric guitar, I didn't have the heart to ask him for an amplifier. So I used to end up borrowing friends' acoustic guitars. And that got me into the folk clubs. From the age of 11, I got hooked on Bob Dylan's first album [*Bob Dylan* (Columbia)]. And my interest in the blues was also developing around then. I really wanted to play American folk music and blues. And I found out, of course, that a lot of American folk songs were in fact the Celtic folk songs of the Scottish, English and Irish. I heard an awful lot of that music as well, in the clubs, and that influenced me too. So I'm very lucky that I had rock and roll, blues and folk roots to draw upon. I was pleased that I managed to go down those different avenues at the same time.

GWA: Did playing fingerpicked acoustic early on have something to do with the fingerpicking style that you later developed on electric guitar?

KNOPFLER: Absolutely. I just started breaking the rules of folk fingerpicking. I advanced that fingerpicking style into country blues, and began emulating things like stride-piano styles, Blind Blake, ragtime, western swing and all the rest of that. That's how the style just basically evolved.

GWA: Speaking of the blues, I noticed the song "Junkie Doll" quotes the melody from Mississippi Fred McDowell's "You Gotta Move."

KNOPFLER: Yeah. It just all comes out. All that stuff. I never think of specific titles at all, but I suppose it is that, yeah. Or "Sitting on Top of the World." It goes in, gets squeezed around a bit and comes out as something else. I think a lot of songwriters are that way. You're just a sponge. You absorb stuff. I only realized a couple of months ago that the first song on the album, "What It Is," has a guitar lick that's slightly reminiscent of a song called "The Bonny Banks of Loch Lomond," which goes, "you take the high road and I'll take the low road, and I'll be in Scotland before you." It's a very well-known Scottish song that I used to sing when I was a tiny little boy in Glasgow. And the song I wrote is about Edinburgh! So these things just happen unconsciously. The last thing I would dream of would be to steal the phrase directly.

GWA: Did you discover country music around the same time you were playing all these other styles?

KNOPFLER: I'd listened to country music on the radio as a very small child without even realizing it *was* country music. Some of those songs made their way onto children's radio, like Burl Ives' stuff. And you'd hear Ray Charles singing country songs on the radio. We didn't know he was black or that he was considered an r&b rather than a country artist. I didn't even know the term "country and western." If we heard a Don

SHERRY RAYN BARNETT

Gibson song like "Sea of Heartbreak," we just thought it was a pop song. But I was listening to it all madly and absorbing it all. So I think it's just natural for me to fit it right in with all of that.

GWA: Tell me about some of the guitars you used on *Sailing to Philadelphia*.

KNOPFLER: Well, there's a Gibson Southern Jumbo; a '52 or '53. You know, that was a good year for guitar building. It's a great little guitar for the kind of flatpicked strumming I do on the record.

GWA: Have you had it for a while?

KNOPFLER: Not a great deal of time. Not as long as my other flattop that I use for recording a lot, a Gibson Advanced Jumbo from 1938. And talking about flat-tops, I've got a new Martin dreadnaught, just loaned to me by the factory, and boy are they making good guitars now. Absolutely magnificent.

GWA: One often sees you in photos these days posing with big archtops—fat old jazz guitars.

KNOPFLER: Well, just because I love them. I really love the Gibson Super 400's, although I didn't get one on the record.

GWA: Several of the tracks on the album—like "What It Is" and "Who's Your Baby Now"—sound like they have two or more acoustic guitars layered, and maybe one is capoed.

KNOPFLER: That's what it is. I'm on the Advanced, I think. And [co-guitarist] Richard Bennet is hitting his Gibson J-45. He's got a magnificent flat-top that I try to get on record as often as I can. Richard is using a capo, I believe. Yeah, that's two good flat-tops being thrashed to within an inch of their lives.

GWA: Ever since you featured one on the cover of *Brothers in Arms*, you've been associated with resonator guitars. When did you first become interested in them?

KNOPFLER: I was about 19 or 20 I got my first National. It was always the Nationals, because of the blues thing. I could already "Elmore James" it, so playing country blues bottleneck style was as natural as breathing to me.

GWA: The sound made by those steel resonator guitars bears interesting similarities to that Stratocaster out-of-phase pickup tone that became your sonic signature. Both speak very prominently in the mid range.

KNOPFLER: Yeah, that's right. I've never thought of it that way before, but I think that's pretty perceptive. The National seems to have its own voice when you pluck it, even with the fingers. It's neither a wooden thing nor an electric thing. Maybe that's why it manages to find its way onto so many records. It just seems to find its own little space. It's like a piano-guitar sometimes, when it's played with the fingers. And there's something rather magical about a silver guitar. Maybe it's just that childish attraction to something vulgar [*laughs*] I don't know what it is. But I loved them from the get-go.

GWA: Do you have a bunch of National steels now?

KNOPFLER: I only have two. I found the firt one around 1969, advertised in *Exchange and Marts* magazine for 85 pounds [*approx. $200 at the time*]. I just borrowed the money, borrowed a car and drove to North Wales in the pouring rain. I got this guitar and was so pleased. It was a tri-cone. And then a few years later I managed to buy a friend's Duolian. The one that's on the cover of [Dire Straits'] *Brothers in Arms*.

GWA: Do you have any strong preferences for the type of microphones you use for recording acoustic guitar?

KNOPFLER: I have one that's a fairly recent discovery, the Audio Technica 451, which is a new microphone, surprisingly enough, but seems to work great. It's a little pencil mic, and you can just fool around with positioning it until you can get a sweet spot for acoustic guitar.

GWA: What is it that you like about an acoustic guitar rhythm—as opposed to an

CONTINUED ON PAGE 86

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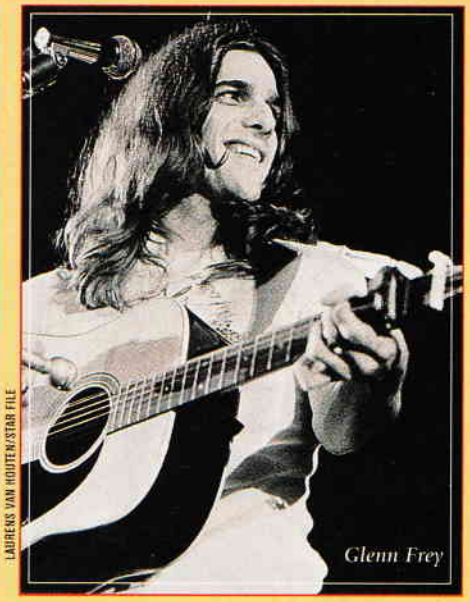
The Eagles in their "Hotel California" period (l. to r.): Don Henley, Joe Walsh, Randy Meisner, Glenn Frey, Don Felder

MICHAEL OCHS ARCHIVES.COM

FLY

Joe Walsh

ARTHUR D'AMARIO/RETNA



Glenn Frey

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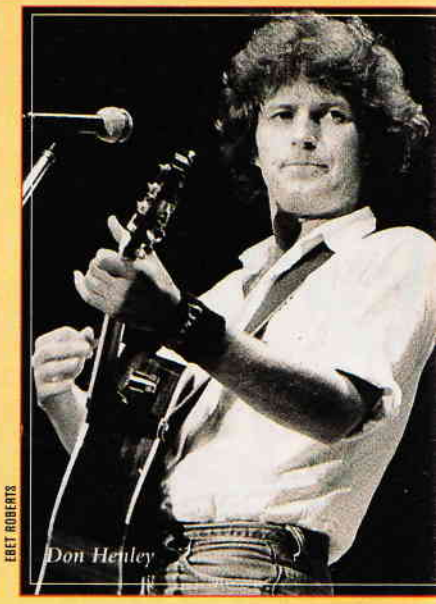


Don Henley

EBET ROBERTS

The peaceful easy guitar classics of the EAGLES

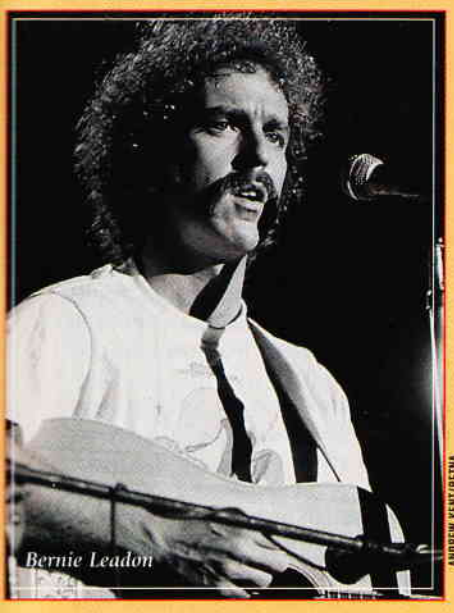
by Jimmy Brown

One common thread running through every stage of the Eagles' long career—and amply demonstrated on their new box set retrospective, *Selected Works 1972-1999* (Electra)—has been the prominent role played by the acoustic guitar in their sound. From the majestic opening chords of their early hit "Take it Easy" to the multi-dimensional brilliance of their live unplugged version of "Hotel California," recorded nearly 30 years later, the Eagles have few peers as an acoustic rock band.

Like their far less successful Californian cohorts the New Riders of the Purple Sage and Poco, the Eagles' acoustic roots lie in country music, particularly the fusion of country and rock pioneered by the late Gram Parsons. Not only have Don Henley and Glenn Frey paid explicit tribute to Parson's influence on their music, but Eagles multi-instrumentalist Bernie Leadon actually began his career as a member of the Parsons-lead seminal country-rock outfit, The Flying Burrito Brothers. The Parsons touch can be easily discerned in the pretty interaction between the country-style pedal steel playing and acoustic guitar work on "Peaceful Easy Feeling," and other early Eagles songs.

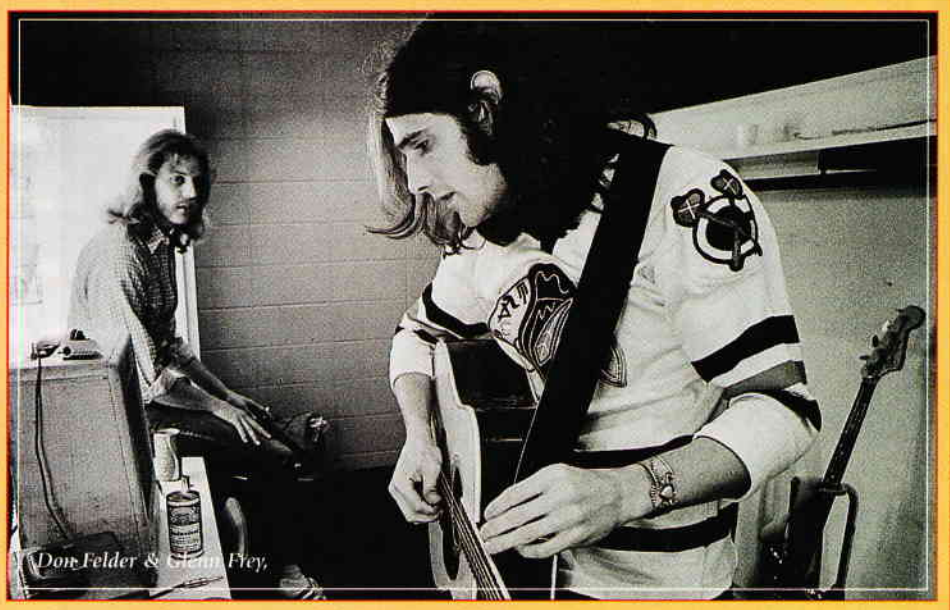
The band ultimately expanded on their countryish sound, stretching themselves south of the border in search of inspiration. Songs like "Tequila Sunrise" reflect the considerable influence of tropical and Mexican rhythms on their music. Frey's "Spanish"-tinged strumming, in alliance with a rhumba rhythm, laid the groundwork for a very unconventional American radio hit.

BOYS



Bernie Leadon

ANDREW KENT/RETNA



Don Felder & Glenn Frey,

NEAL PRESTON/RETNA

As the years passed, the Eagles continued to evolve, especially with the addition of new members like guitarists Don Felder and the former James Gang leader, Joe Walsh, whose presence in the band injected a straightforward rock and r&b element into their sound. Even an atmospheric acoustic ballad like "Take It to the Limit " is driven by a soulful r&b strumming pattern by Felder.

No matter how diverse the Eagles' sound became, they always tried to make a welcome home for the acoustic guitar in their music. Small wonder—every member of the band was an accomplished player. The songs examined here offer testimony to their appreciation of the instrument.

"Take It Easy" (*The Eagles*, 1972), the band's first hit, is built around a heartily strummed acoustic guitar playing big, bold open chords in the key of G (popular with bluegrass and folk stylists because of the easy fingerings and ringing open notes they afford). **FIGURE 1** depicts the song's instantly recognizable intro. It's interesting to note that while the acoustic guitar strums the "country" G voicing, the electric guitar plays the "rock" G5 grip. This is a classic Eagles country-rocker. Though the full band arrangement of "Take It Easy" is rather ambitious, with two electric guitars, banjo, bass and drums joining in, the song can nevertheless stand on its own with just a single acoustic guitar accompanying the vocals. **FIGURE 2** illustrates the remaining chord shapes you'll need to carry the song in an "unplugged" setting (the first two voicings may be used to emulate the overall sound of the acoustic and electric guitars during the intro).

As most guitar-playing Eagles fans are aware, "Peaceful Easy Feeling" (*The Eagles*) features sweet, pedal steel-like doublestop string bends throughout the track. These mellow, country-style licks are performed by Bernie Leadon on a clean electric Telecaster guitar equipped with a Parsons-White pull-string bender (also known as a B-string bender). But the foundation of the song's arrangement is two acoustic guitar parts, with both strumming more or less the same repeated rhythm pattern but using an entirely different sets of chords.

FIGURE 3 shows the song's basic eighth-note strumming rhythm, as introduced in the first two bars, while **FIGURE 4** illustrates the two sets of chord shapes employed by the two acoustic guitars throughout the remainder of the song. As you can see, guitar one plays mostly first-position chords in the key of E while guitar two plays the song as if it were in C, with a capo placed at the fourth fret to transpose all chords up two whole steps to the "mother" key of E. Notice that some of the corresponding chords differ slightly. The combination of these two sets of voicings results in a rich bed of harmony and a shimmering timbre and texture that help establish the tune's serene mood.

The Eagles used acoustic guitars very effectively on "Tequila Sunrise" (*Desperado*, 1973) to help create a tranquil, "tropical," vibe. **FIGURE 5** shows Glenn Frey's main acoustic guitar accompaniment pattern, which begins the song. Notice the catchy-sounding hammer-on from the fifth (the open D string) to the sixth (E) in the middle of the open G chord. This one-measure strumming pattern incorporates the tradi-

FIGURE 1 "Take It Easy" intro

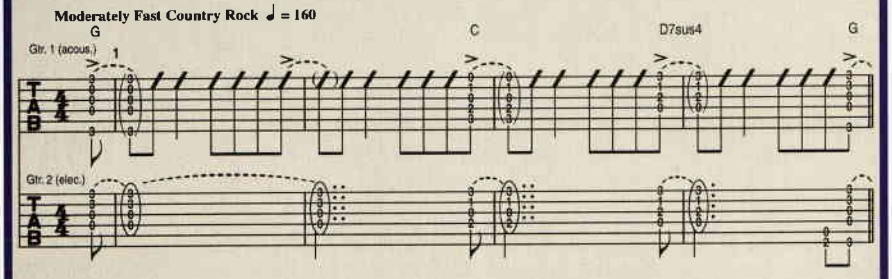
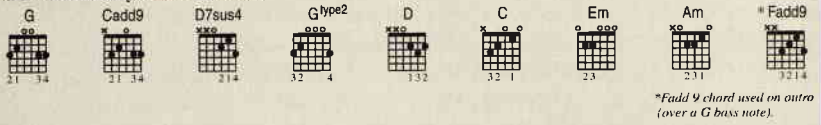
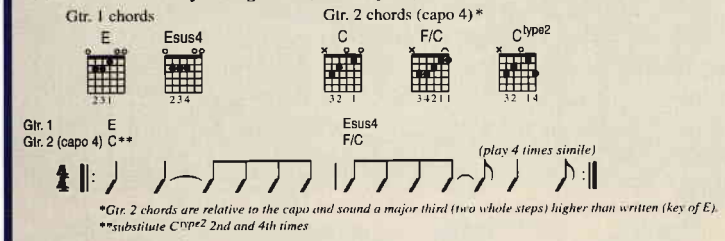


FIGURE 2 "Take It Easy" acoustic chords



**Fadd 9 chord used on outro (over a G bass note).*

FIGURE 3 "Peaceful Easy Feeling" intro (acoustic parts)



**Gtr. 2 chords are relative to the capo and sound a major third (two whole steps) higher than written (key of E).*
***substitute C type2 2nd and 4th times*

FIGURE 4 "Peaceful Easy Feeling" chorus chords

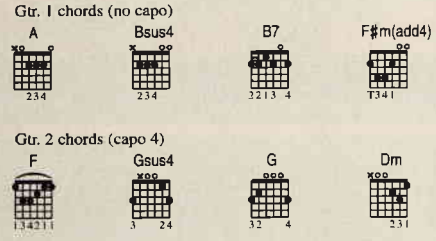


FIGURE 5 "Tequila Sunrise" intro (acous. rhythm pattern)

FIGURE 6 "Tequila Sunrise" chords

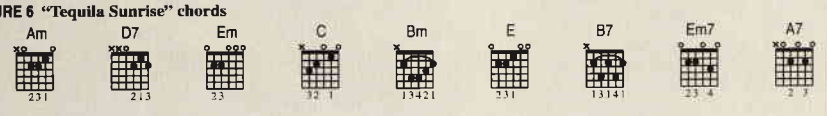


FIGURE 7 "Tequila Sunrise" intro (bass-line melody)

tional Spanish rhumba rhythm (with the signature two 16th notes) and is used throughout the arrangement with the stock open chord voicings illustrated in **FIGURE** 6. (It's interesting to note that Don Henley decided not to play the same rhumba rhythm on the drums, opting instead to lay down a more simple, light eighth-note rock beat.)

Another acoustic guitar enters the mix in the fifth bar of the intro (at 0:09), this one playing a simple bass line melody in the first position over the Am-D7-G turnaround (see **FIGURE** 7). Notice how beautifully this part complements the weeping pedal-steel fills played by Leadon.

After the second verse (at 1:44), an acoustic guitar shares the spotlight with the electric for a tastefully arranged Mexican-style instrumental break that brings to mind the old standard rhumba "Spanish Eyes" (which happens to also be in the key of G). **FIGURE** 8 depicts the impeccably-crafted acoustic lead guitar part, which would be just as effective in a two-guitar format. Notice how sweet and harmonious the diatonic thirds on the top two strings sound with the open G string ringing beneath them. Also note the sophisticated use of *chromatic passing tones* over the D7 chord. This sequence of chromatically descending parallel minor thirds (moving down in half steps) resolves very satisfyingly on the A minor chord, adding just the right splash of dissonance to this otherwise harmonically-tame diatonic passage.

"Best of My Love" (*On the Border*, 1974) is built upon a billowy bed of acoustic chording, an effect that is heightened thanks to an old studio trick called "Nashville" tuning. Widely utilized in both rock and modern country music, this tuning is effected by replacing the guitar's bottom four strings (E, A, D and G) with thinner strings, which are then tuned one octave higher than normal—just like the additional strings on a 12-string. When a conventional guitar part is doubled by a guitar in Nashville tuning, the result is a chimey, yet full, sound that many discerning players prefer to that of a single 12-string guitar. This is probably due to the fact that the six individual strings on each guitar have more room to vibrate than the close *courses* (pairs) of strings on a 12-string, and thus resonate better. (It's also easier to play on six strings than 12.)

FIGURE 9 shows the acoustic intro to "Best of My Love." For this part, and throughout the song, Frey doubled his six-string rhythm part on a Nashville-tuned guitar, then created an even bigger, wider sound by separating the guitars in the stereo mix. The conventional acoustic is in the right channel and the Nashville-tuned guitar is in the left. Note the catchy use of melodic "extensions" in each chord, specifically the way the notes on the middle strings in the C and Dm9 chords are preceded by open notes. The open D note on the downbeat of measure 3 is what makes the second chord sound like Dm9 instead of Fmaj7. (This tonality is firmly established by the bass at 0:17.)

One great benefit of using a Nashville tuned guitar is that, like a 12-string, it *displaces* certain notes in a chord an octave higher, making the voicing sound "taller." Frey capitalizes on this sonic benefit during the verses and bridge of "Best of My Love," using the chord shapes shown in **FIGURE** 10 (for both guitars) to build a

FIGURE 8 "Tequila Sunrise" instrumental break (1:44)

FIGURE 9 "Best of My Love" intro

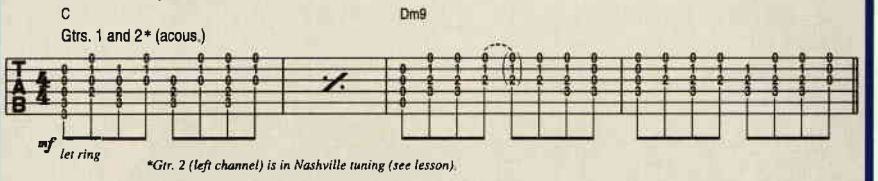


FIGURE 10 "Best of My Love" verse and bridge chords

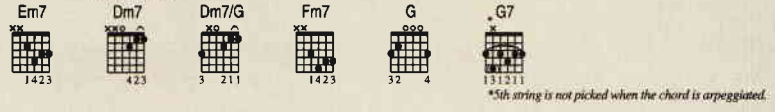
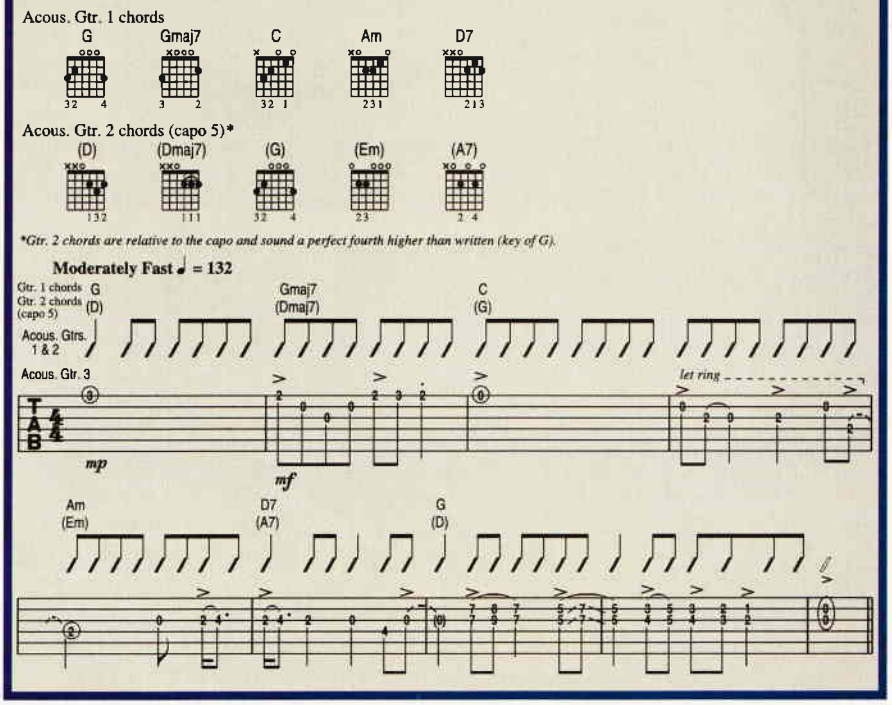


FIGURE 11 "Lyin' Eyes" intro



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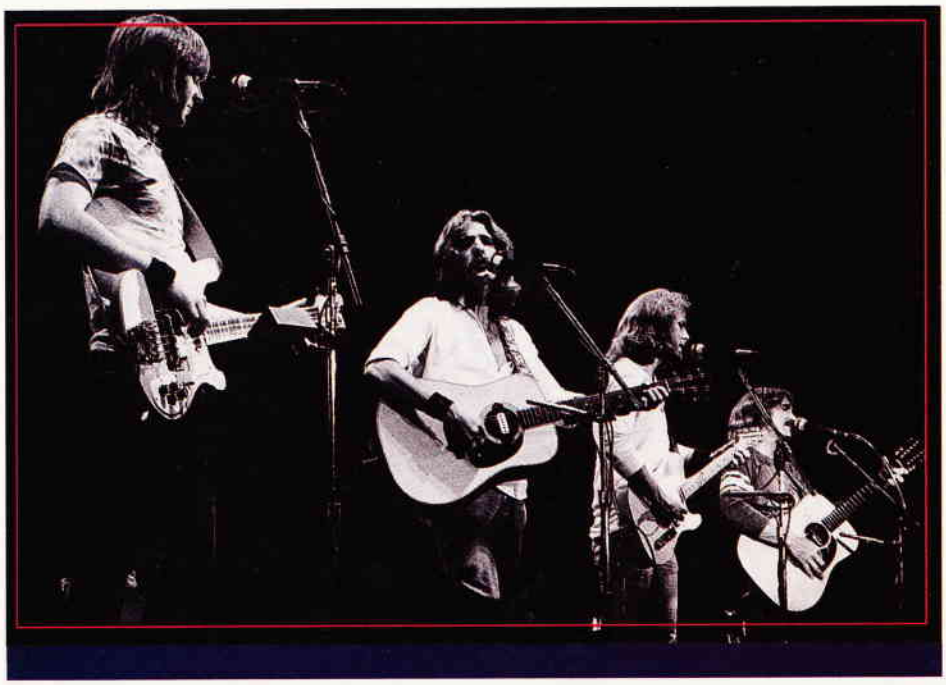

MICHAEL PUTLAND/RETNA

big, majestic wall of harmony. The octave displacement effect is particularly evident during the arpeggiated G7 chord at 1:37. (Listen to each channel separately to get the full effect.)

"New Kid in Town" (*Hotel California*) is a great example of tasteful, intelligent songwriting on the acoustic guitar. A straightforward strummer, the tune contains two clever, yet natural-sounding, modulations that serve the song well without drawing attention to themselves. The first modulation occurs at the end of the bridge (at 2:38). Up to this point the song has been in the key of E major, but with the chord sequence C#m-F#-Am7-C/D-D-G, it smoothly changes to the key of G major for the third and final verse. At the end of the third chorus—which, like the first two, is in the minor key relative to the verse (E minor this time)—another smooth and satisfying modulation occurs. This time the listener is gently and discreetly guided back to the original key of E major for the ensuing outro by way of the progression Em-A7-Am7-B7-E that begins at 3:30.

"Lyin' Eyes" (*One of These Nights*, 1975) is another classic Eagles tune that features tastefully arranged acoustic and electric guitar parts that mesh together seamlessly to create a warm bed of rhythm and harmony and complement the vocal phrases with well-placed fills. The song's intro features a beautifully simple melody, played mostly in the first position by both acoustic and electric guitar, and two strumming acoustics, one playing garden-variety first-position chords in the key of G while the other plays with a capo at the fifth fret, as if the song were in the key of D (transposed up to G via the capo). **FIGURE 11** depicts the eight-bar intro melody, with the rhythms and chord grips for the two strumming acoustic guitars indicated as well. Note the way the open-string melody notes are allowed to ring in measures two and four, as well as the use of diatonic and chromatic thirds in the last two bars.

As the third verse unfolds, an acoustic guitar (doubled by an electric) interjects a series of short, sweet fills between the vocal phrases, using arpeggiated diatonic triads on the top three strings over the IV chord (C) at 1:18 (see **FIGURE 12**), pedal steel-like chromatically descending triads over the V chord (D) at

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FIGURE 12 "Lyin' Eyes" fill (1:18)

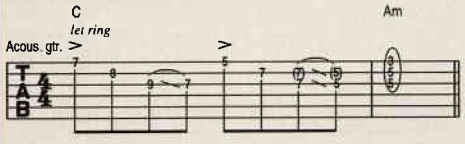


FIGURE 13 "Lyin' Eyes" fill (1:24)

FIGURE 14 "Lyin' Eyes" fill (1:38)

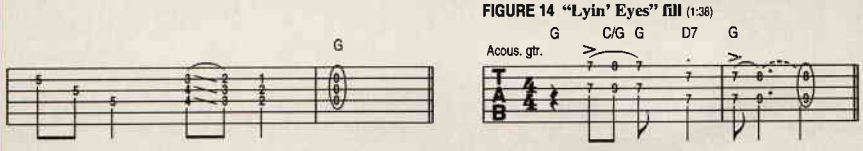
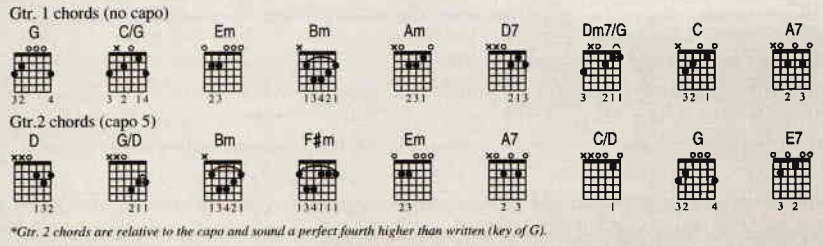


FIGURE 15 "Lyin' Eyes" chorus chords



**Gtr. 2 chords are relative to the capo and sound a perfect fourth higher than written (key of G).*

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ACOUSTIC
GUITARS

Sound DECISIONS

A GUIDE FOR THE PERPLEXED GUITAR BUYER

by Larry Sandberg

SO you believe there's a perfect guitar sound, huh? Well, there's no such thing. But there might, there just might, be a perfect sound *for you*. Maybe even more than one. To find that sound, you need to know not only about guitars but about yourself: your tastes, your musical needs and your musical goals.

I hope in this article to give you some informed guidance that will help you find the guitar that gives you that perfect sound. It's not an article about "good" versus "bad" tone. It's about differences in the way the sound of the guitar fills up space—basic differences that hold true no matter what the price or quality level of the guitar you're looking at. Learning about them will help you find an instrument with a sound that suits your own way of playing.

MY GUITAR ODYSSEY

But first, a germane digression—about myself. From the time I started playing as a teenager, I had a good idea of what I wanted my guitar sound to be. Since then I've bought and sold a lot of guitars. I've experimented with a lot of guitar styles. I've performed as a soloist and in bands. I've spent too much of my life hanging around music stores and other guitarists and even guitar makers. Over the years my tastes in music have expanded in some ways, narrowed in others, or just plain changed. I've taught a lot of guitar students and, as their playing grew, I had to learn to evaluate their needs and styles in order to help them find the perfect guitar.

In the Sixties I was part of the folk music revival. I liked the sound of the old blues and early country guitarists and wanted to recreate the sound of their instruments, the thick-trebled, clear but midrangy sound of small-bodied guitars made even more boxy-sounding by primitive recording techniques. I still love that sound today.

As the Sixties moved on and so many folkies went electric, I did too. It didn't take me long to learn that I didn't like blasting out power guitar leads. I gravitated toward soul and fusion bands, where it was my team responsibility to play those little rhythmic "chicks" that punctuate a space somewhere between the sound of the keyboard's right hand and the sound of the drummer's cymbals. Solos needed to avoid a fat sound that would compete for space with the equal fatness of the Hammond B-3, Fender Rhodes, or funky clavier keyboards popular in those days. Turning up was too messy for soul. Soul bands needed a thin guitar sound that would cut through the keyboards rather than blot them out.

The Taylor K22, with koa top, back and sides

Martin D-28 dreadnought, featuring spruce top, rosewood back and sides

The Telecaster was my guitar of choice in a soul band, and from it I learned for the first time to value a cutting, brilliant sound in acoustic guitars as well. As the Seventies wore on, disco was in and I was out. I went back to playing acoustic guitar, in bands this time, and discovered that my old boxy sound didn't work. That sound, so syrupy and full on an unaccompanied guitar, turned to mud in a band. What I needed was an instrument with a thinner, brighter sound that could cut like my old Tele through the sounds of an acoustic band.

I didn't perform much during the Eighties, and when I returned to it in the Nineties I found that whole new worlds of recording and sound reinforcement technology had opened up. Once, only a Townshend or a Lennon had access to the stage and studio technologies that allow acoustic and electric instruments to be heard together in equal partnership. Now we all have it. It's an exciting time, and it introduces whole new possibilities for controlling guitar sound. Instead of sounding like what you buy, you can now sound like what you dial in.

So I've been there and done that, or at least some of that, and now it's my job to get you thinking about your own sound so you can find the best guitar for you and the right way for you to approach it as a player.

THROUGH THICK AND THIN

Lots of factors go into making a guitar sound the way it does. Choice of wood, size and shape, and details of design and construction all combine in countless ways. It's so complicated you could write a book about it. (In fact, I did.) Let's start by listening.

Does a guitar have a pleasant, essentially sweet quality, or is it full of a crummy jangle that makes it sound out of tune with itself? Does it speak out with a strong voice? Do the notes sustain? The answers to these questions determine whether it is a good guitar or a bad guitar, and they have to do with basic issues of wood quality and care of construction. In other words, they are generally reflected in the cost of the guitar.

What I want to talk about here is a little different. You've probably already guessed it from the way I described my own guitar odyssey. It's the difference between a guitar that sounds fat and mellow versus a guitar that sounds cutting and brilliant. You can find higher or lower quality instruments in each of these categories. It's a distinction that—once you get above the level of the cheapest student guitars—exists at whatever price point you may care to shop.

There are two main factors that go into distinguishing the bright cutting sound from the fat mellow sound. One is the kind of wood used to build the guitar's body. The other is the guitar's size.

LISTENING

Let's get an idea of what I'm talking about by refreshing our ears with some classic sounds that I hope will be familiar to you. First consider the sound of Neil Young's guitar on "The Needle and the Damage Done." It's big, it's brash, it rings, it sings. It's almost electric in its edginess. Each note is a symphony. This is the sound of a big rosewood guitar, defined even more by brilliant miking, bright picking, and what sounds like brand new strings.

Now go even further back, to the great flatpicker/fingerpicker Doc Watson's eponymous debut album of the early Sixties. The mahogany dreadnought Doc played in those days has a much warmer, woodier sound than Neil Young's. The guitar is also less *separated* sounding—meaning that the notes of a chord tend to blend into a whole rather than being heard more as separate notes played together. It's a mellow sound, as good a match for Doc's gentle, reassuring voice as Young's guitar is for his harder-edged, plaintive voice. No surprise here: both musicians have chosen a guitar sound that seems to express their essence.

Finally, let's get away from the classics and check out the acoustic guitar intro to Sheryl Crow's "Members Only" on the *Globe Sessions* CD. It jangles so much that it sounds strummy even though it's fingerpicked. It's a deliberately thin and tinkly sound. Young's tone is full of complex light and shadows. Watson's is warm-hearted and easy-going. Crow's tone is neither. It's hard to imagine this sound working for a three-minute virtuoso solo. Because it's not the tone of a fine guitar—or has been engineered to sound that way—it's hard to identify the wood. But used in the first four-bar lead-in, it catches attention and sets up the ears for the electric sounds that follow. Then notice how in the next four bars the acoustic guitar sound keeps completely out of the way of the fuzz-tone electric guitar that comes in over it. Each guitar has space to mind its own business and there's no clutter at all. This tone is absolutely perfect for where it belongs, and there's a big lesson to be learned from this.

MAHOGANY AND ROSEWOOD

Most of the guitars you'll find out there are made either of mahogany or rosewood. Rosewood tends to sound ringing, brilliant, and have a lot of elements going on it. Mahogany tends to be warm, sweet, full, thick in the middle. Other less commonly used woods tend to sound more or less like one or the other: koa might incorporate mahogany's warmth with rosewood's ring, maple could be described as a thinner, more percussive mahogany, and so on. Another guitarist might differ with my subjective nuances. Another writer might find slightly different words. But just about everyone agrees on the basic differences among guitar body woods.

The Gibson L-00, reissue of a 1930's classic. Spruce top, mahogany back and sides

Before we go on, it's also important to remember that the difference in body woods tends to be more noticeable in better-quality guitars, less noticeable in lower-quality instruments.

BIG AND SMALL

Guitar size interacts with wood choice in determining the guitar sound. Simply put—and making a generalization that can vary depending on the individual instrument—larger guitars tend to emphasize the bass notes at the expense of the treble, whereas small guitars tend to enrich the sound of the high strings at the expense of bass. Neither of these qualities, as we'll see when we look at playing styles a little later, is good or bad. But they might turn out to be better or worse *for you*.

Electric guitarists, by the way, have to come to grips with issues very similar to those we're discussing here. If you play electric you're probably coming to see by now that what we're talking about are very similar to the differences between single-coil and double-coil pickups, or between solid-body and semi-hollowbody instruments.

PLAYING TECHNIQUE

The way you play can also affect your tone. Thickness and material of picks, length and shape of fingernails, and the angle at which you strike the string all affect tone. Bright bronze strings sound "ringier" and less fat than phosphors. New strings sound ringier than old ones. And so on. None of these differences can override the basic difference between mahogany and rosewood, big and small, but they can affect the nuances of your sound.

YOUR STYLE

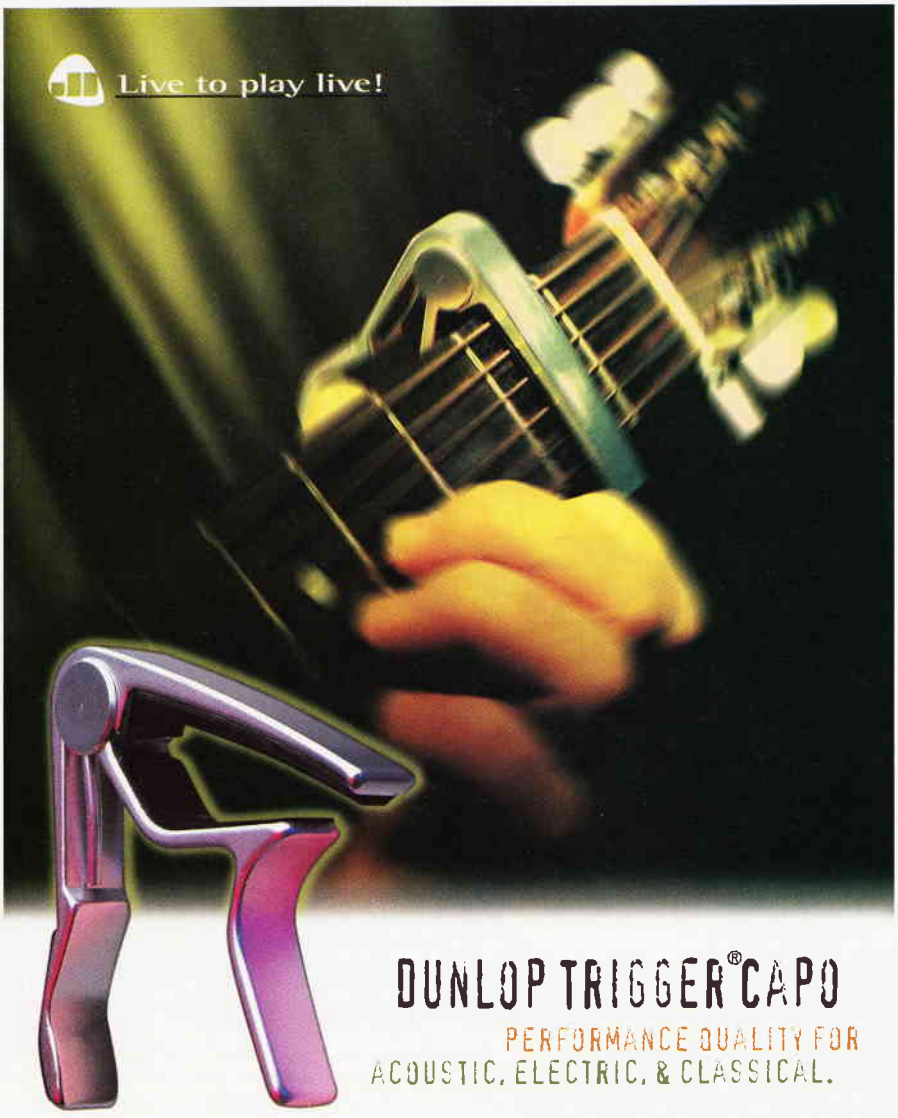
Who are you? If you're a solo performer, the sky's the limit. You can suit yourself completely, because you don't have to accommodate your sound to anyone else's. Rosewood or mahogany? Big or small? You're free as a bird, so just follow your heart. However, you also might want to study some of the examples of others. Almost everyone in this line of work prefers a smaller-bodied guitar for the richer trebles and the uncluttered bass. Rosewood is probably the favored wood, especially by those guitarists who incorporate slaps and fret noise into their styles. But many soloists, especially those who play more delicately and with more of a classical touch, like mahogany for its warmth and its fullness when played quietly.

If you play with others, you have to think more about how your instrument will fit in with the larger sound of those you play with. Here, too, it pays to study the examples of others. So let's get down now to the real nitty gritty and take a look—on the basis of our understanding of fat versus thin and big versus small—at what other guitarists have done in the past.

Today's big dreadnought guitars started toward their present popularity during the 1930's, when singers like the legendary cowboy idol Gene Autrey wanted to support their voices with a bigger bass sound. The relatively thinner treble that came with big guitars was also a plus because it kept strums on the guitar's high strings from interfering with their vocal line. If you like to feel your guitar support you this way when you sing, a big guitar is probably for you, but I'd suggest you sample both rosewood and mahogany models.

However, the fat-sounding approach can also work for you as a singer—if there are no other instruments, it's all a matter of taste. Check out Babyface's "When Can I See You Again," sweetly accompanied by only a couple of plugged-in acoustic guitars and simple hand drums. The guitars are recorded with a midrangy sound that comes in this case mainly from the transducer pickups, resulting in a boxy sound that still rings. If you were to go for this sound without the electronics, a small mahogany gui-

CONTINUED ON PAGE 87



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J.W. KATZ/CORBIS OUTLINE

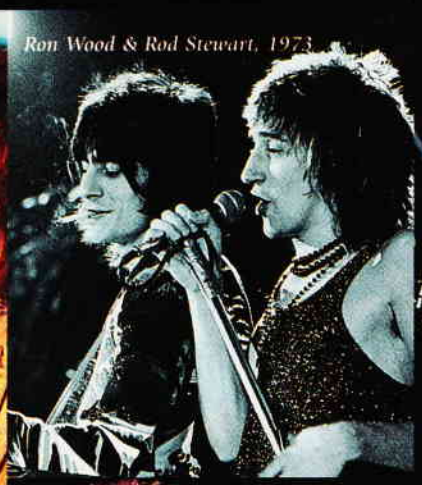
never a DULL MOMENT

Rod Stewart's greatest acoustic moments, and how to play them

by Andy Aledort

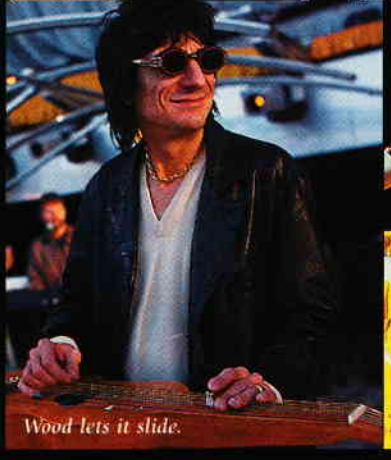
WHILE not himself renowned for his guitar playing, Rod Stewart is directly responsible for some of the most inspired moments in acoustic rock history. From his early solo days ("Maggie May," "Every Picture Tells a Story") to his superstar years ("Sailing," "You're in my Heart") right through his hugely successful 1993 appearance on *MTV's Unplugged*, Stewart has employed the acoustic guitar to great artistic effect.

Although Stewart enjoyed his greatest hits in later years, his best work—certainly his best acoustic work—came in the 1970's, with the enormous input of his collaborator/guitarist Ron Wood. On such essential albums as *The Rod Stewart Album* (1969), *Gasoline Alley* (1970), *Every Picture Tells a Story* (1971) and *Never a Dull Moment* (1972), the pair fused elements of rock, country blues, bluegrass, soul and traditional English music into a sound which, 25 years later, still sounds fresh, still pulsates. And on a strictly guitar level, Stewart (playing rhythm), Wood and Martin Quittenton make memorable songs more memorable by weaving beautiful tapestries of multiple acoustic and electric guitar parts, with Wood often supplying bottleneck slide riffs performed on a resonator guitar.



Ron Wood & Rod Stewart, 1973.

Reunited, MTV Unplugged, *1993.*



Wood lets it slide.

Rod & Ron, mid-'70s.

"Gasoline Alley," from the album of the same name, begins with an unaccompanied 12-string guitar in open E tuning (low to high: E B E G# B E). **FIGURE 1A** depicts the intro, as played by Ron Wood. Here, Wood combines two-note fretted figures with sustained open strings to create a part that is melodic as well as rhythmic. In bar two, he states a bit of the vocal melody, adding a single-note figure based on the E major pentatonic scale (E F# G# B C#).

For the verse section (**FIGURE 1B**), Wood doubles Stewart's vocal melody verbatim, which is again based on E major pentatonic. Notice how he effortlessly switches back and forth between the single notes and doublestops (two-note figures).

"Maggie May" (*Every Picture Tells a Story*), one of the biggest radio hits ever, may well be the only perennial "classic rock" favorite to feature a classical-guitar style intro (see **FIGURE 2A**). This intro, fingerpicked by Martin Quittenton on a nylon-string guitar, features a single-note melody which, in bars one and two, is played on the top two strings in tandem with chordal-reference notes played on the G string. These "bass notes" imply an alternating Am-G chord progression. When playing this excerpt, be sure to allow all notes to sustain for as long as possible and notice that the time signature shifts between 6/4 and 4/4. Quittenton introduces a new melody in bars five and six, and ends the section with fuller-sounding three-note voicings. On beat one of bar five, the term *rasqueado* is indicated. This refers to a classical guitar technique in which the strings are quickly fingerpicked, or "raked," in succession, beginning with the lowest note of the chord and ending with the highest.

At 0:31, the nylon-string guitar gives way to a 12-string acoustic which commences the de facto intro to the song. Here, the gui-

FIGURE 1 "Gasoline Alley" ♩ = 72
open E tuning (low to high: E B E G# B E)

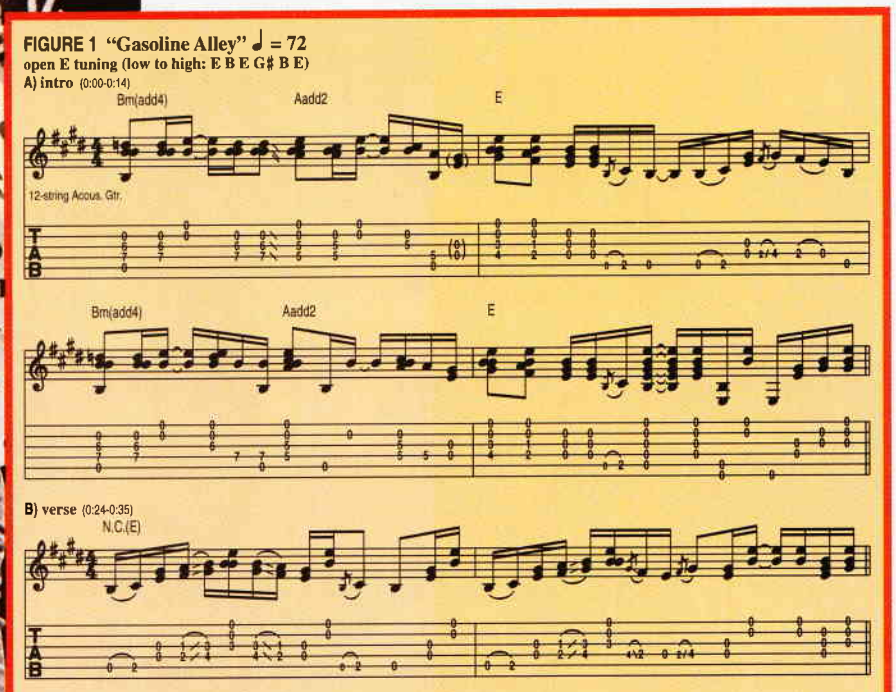


FIGURE 2 "Maggie May" ♩ = ca. 138

photos page 47, clockwise from top right: NEAL PRESTON/OUTLINE, MARK HARLEM/STAR FILE, MICHAEL PUTLAND/RETNA, PAUL NATKIN/PHOTO RESERVE, EBET ROBERTS, ALBANE NAVIZET/OUTLINE, NEIL ZLOZOWER, upper center: NEAL PRESTON/OUTLINE, lower center: NEIL ZLOZOWER

EBET ROBERTS

tarist (either Wood or Quittenton) adds bits of melody to what is a predominantly rhythmic part (see **FIGURE 2B**). Once again, allow all notes to sustain throughout.

"Mandolin Wind" (*Every Picture*) features no less than five overdubbed guitar parts, including steel- and nylon-string, acoustic slide, pedal steel and electric guitar, in addition to a mandolin. **FIGURE 3** illustrates the section of the intro from 0:12-0:25, arranged from these multiple parts for one six-string guitar. Notice that the primary melodic figure, stated on beats one and two of each bar, are chordal arpeggiations, and that this arpeggiating technique is continued through each bar as a means of accompaniment. This part is also fingerpicked, and may seem a bit tricky, so work through it slowly and carefully.

One of the most immediately identifiable guitar parts in the Stewart canon is the intro figure to "Every Picture Tells a Story," illustrated in **FIGURE 4**. This figure is played on a 12-string guitar tuned to "dropped-D" (low to high: D A D G B E), and is most likely performed by Quittenton. Once again, the guitarist employs the technique of combining full chordal accents with arpeggiated figures. Bars three and four restate the first two bars, but with slight rhythmic variations.

Another classic tune from *Every Picture* is Stewart's beautiful interpretation of the Tim Hardin nugget, "Reason to Believe." The singer joins Quittenton on acoustic guitar here, and the primary acoustic rhythm part, depicted in **FIGURE 5**, is a very straightforward, constantly-strummed pattern based on the country style of accenting all of the downbeats. On beats two and four of each measure, be sure to accentuate the higher strings of each chord voicing.

Stewart demonstrated a similar country/folk/rock bent on some of the material on his subsequent release, *Never a Dull Moment*, which features "You Wear It Well," a song co-written by Quittenton. The intro guitar figure, played once again on 12-string utilizes a similar approach to that of the "Maggie May" intro 12-string part, in that the melody is stated within a rhythm guitar part full of chordal accents and arpeggiations (see **FIGURE 6**). This is another rhythm part for which all notes should be allowed to ring throughout.

Even after Stewart and Ron Wood parted company in the mid-Seventies, the singer continued to worship at the acoustic altar. One of the biggest chart hits of Stewart's career is "You're In My Heart," from *Foot Loose and Fancy Free* (1977). The song is played in "cut time" (also known as *alla breve*), which means that the rhythmic feel of the song is two half-notes per bar; this is indicated as either a "C" with a vertical line

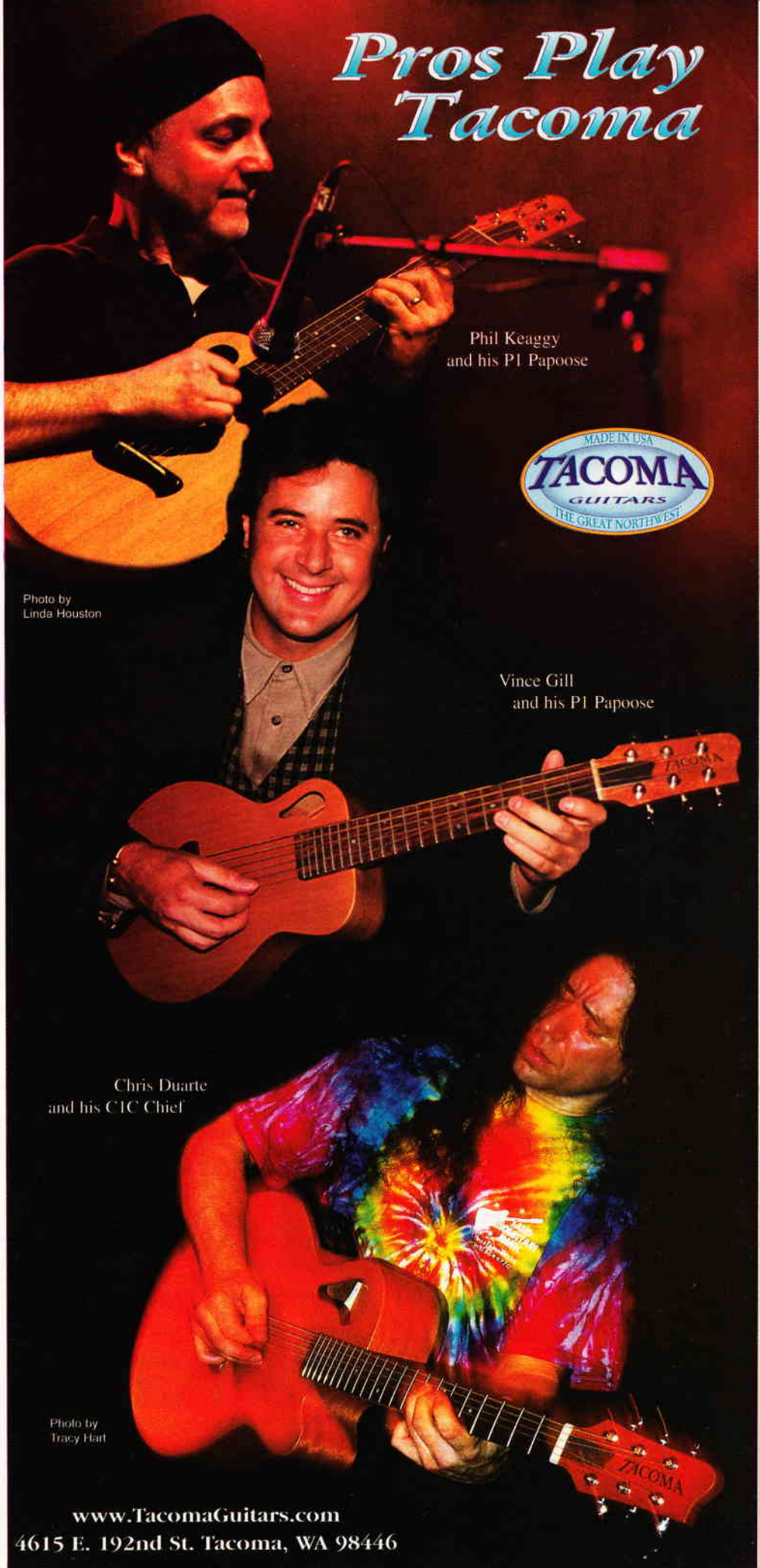


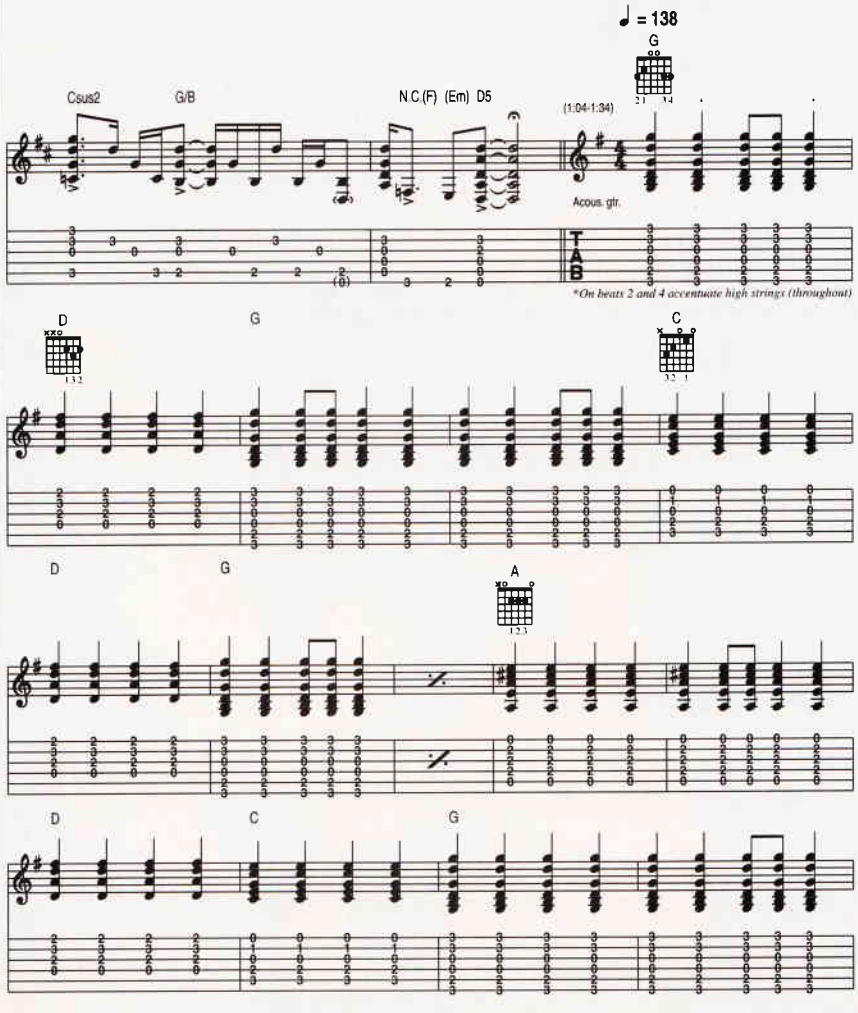
FIGURE 3 "Mandolin Wind" intro ♩ = 80

FIGURE 4 "Every Picture Tells a Story" intro ♩ = ca. 72

dropped-D tuning (low to high: D A D G B E)

FIGURE 5 "Reason to Believe" verse

♩ = 138



through it ("cutting" it), or as 2/2. **FIGURE 7A** illustrates the song's intro, which is played on a steel-string acoustic guitar and picked with the fingers in something of a Brazilian, nylon-string style.

Be aware that the song is played with a triplet/swing feel, so notes that are written as steady eighths are played as a "quarter-eighth" triplet (the eighth notes played on the downbeats are held for the duration of the first two eighth notes of an eighth-note triplet, and the eighth notes played on the upbeats are played as the last eighth note in an eighth-note triplet). In bar two, the term *rasqueado* is used to indicate that the arpeggiated notes should be picked by individual fingers—in the order of thumb, index, middle, ring—and played quickly in succession.

FIGURE 7B shows the first verse, from 0:32-0:41, wherein the basic rhythm pattern of the Guitar 1 part is joined by the single-note *obbligato* figures of Guitar 2. Be sure to allow all notes to sustain as long as possible when playing either part.

"Sailing" (*A Night on the Town*, 1976) begins with a deceptive guitar figure played on a steel-string acoustic (see **FIGURE 8**) with a capo on the fourth fret. An unusual Cadd4 chord voicing (transposed up two whole-steps to Eadd4 because of the capo) is voiced by fretting the first note with the ring finger, the second note with the pinky, and the third and fourth notes with the index finger barred four frets lower. This four-note pattern is repeated four times in bar one, and is followed by an arpeggiation of the G major chord (actual sound, thanks to the capo, B major). The Cadd4 voicing requires a bit of a stretch and may take some getting used to. (By the way, the giveaway on the capo position is heard at 0:13, where a standard D "cowboy" chord is played, followed by an oft-used chordal ascent on the top four strings.)

A capo also figures into the acoustic guitar part found on "The Killing of Georgie" (*Foot Loose*). **FIGURE 9** illustrates the first four bars of the verse section, which is played with a capo at the first fret. The A chord in bar one is voiced by barring the index finger across the D, G and B strings at the second fret (relative to the capo); if you can, allow the open high E string to sound as well. On the eighth-note upbeats of beats two, three and four, the pinkie is quickly added to, and removed from, the fourth-fret note on the D string. As is the case with many of the rhythm parts described up to this point, this one also features single notes played in conjunction with chordal accents.

For a fuller appreciation of the acoustic Rod Stewart, check out the beautifully arranged and performed *Unplugged...and Seated*, featuring Ron Wood, reunited with the singer, and the highly respected session guitarist Jeff Golub. GWA

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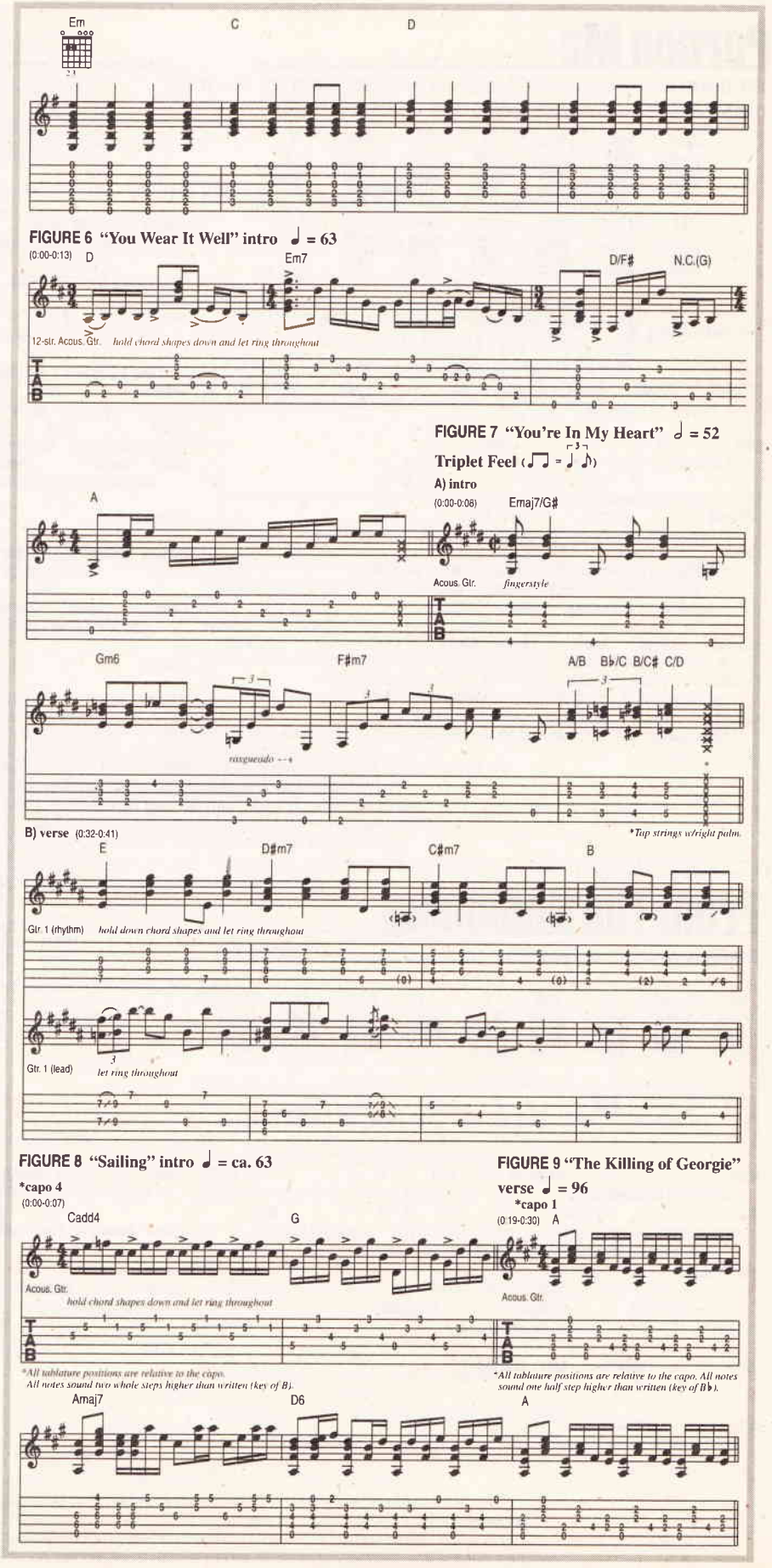

Pardon Me

INCUBUS (Words and Music by BRANDON BOYD, MICHAEL EINZIGER, ALEX KATUNICH, JOSE PASILLAS II, and CHRIS GILMORE)

C#min7 Asus2 C#sus2 Asus2
Pardon me while I burst

G#m E D#7
A decade ago I never thought I would be at twenty three

On the verge of spontaneous combustion woe-is-me
C#7sus2 Bsus2 D6/9no3
But I guess that it comes with the territory an ominous landscape of never ending calamity
C#m7 G#m E
I need you to hear I need you to see that I have had all I can take
D#m7 Bsus2 Asus2
And exploding seems like a definite possibility to me

C#sus2 Bsus2 Asus2 F#5 E5 C#sus2
So pardon me while I burst into flames
C#sus2 Bsus2 Asus2 F#5 E5 C#sus2
I've had enough of the world and its people's mindless games
C#sus2 Asus2 Bsus2 C#sus2
So pardon me while I burn and rise above the flame

C#sus2 Asus2 Bsus2 F#5 E5 F#5 E5
Pardon me pardon me Don't ever be the same

(Interlude) G#5 E5 G#5 E5

G#m E D#7
Not two days ago I was having a look in a book

And I saw a picture of a guy fried up above his knee
C#7sus2 Bsus2 D6/9no3
I said "I can relate" 'cause lately I've been thinking of combustication as a welcome vacation
C#m7 G#m E
From the burdens of the planet Earth The gravity hypocrisy and the perils of being in 3-D
D#m7 Bsus2 Asus2
But thinking so much differently Ha

(chorus)

C#min7 Asus2 C#sus2 Asus2
Never be the same yeah

C#min7 Asus2 C#min7 Asus2 C#min7 Asus2 C#min7
Pardon me while I burst into flames Pardon me pardon me pardon me

(chorus)

C#min7 Asus2 C#sus2 Asus2
Never be the same yeah

As heard on Incubus' Epic/Immortal recording WHEN INCUBUS ATTACKS, VOL. I

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From The Beginning

EMERSON, LAKE & PALMER (Words and Music by GREG LAKE)

Am7 Dadd4/A C G/B F G Dm7
There might have been things I missed But don't be unkind It don't mean I'm blind
Am7 Dadd4/A C G/B F G Dm7
Perhaps there's a thing or two I think of lying in bed I shouldn't have said
Am7 Dadd4/A Am7 Dadd4/A
But there it is

Dm7 G9 Dm7 E7sus4b9
You see it's all clear You were meant to be here

Am7 Dadd4/A Am7 Dadd4/A
From the beginning

Am7 Dadd4/A C G/B F G Dm7
Maybe I might have changed And not been so cruel Not been such a fool

Am7 Dadd4/A C G/B F G Dm7
Whatever was done is done I just can't recall It doesn't matter at all

Am7 Dadd4/A Am7 Dadd4/A Dm7 G9 Dm7 E7sus4b9
You see it's all clear You were meant to be here

Am7 Dadd4/A Am7 Dadd4/A
From the beginning

(solos)

As heard on Emerson, Lake & Palmer's Rhino recording TRILOGY

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If I Am

NINE DAYS (WORDS AND MUSIC by JOHN HAMPSON)

Capo 4 (All chord names are relative to the capo and sound two whole steps higher than written [key of B]).

basic strum pattern: ⊓ = *downstroke* V = *upstroke*

G5 **Gmaj7** **Em7**
So you're standin' on the ledge it looks like you might fall
F **Am** **G5**
So far down well maybe you were thinkin' about jumpin'
Gmaj7 **Em7**
Now you could have it all if you learned a little patience
F **Am** **G5**
For though I cannot fly I'm not content to crawl
Gmaj7 **Em7**
To give me a little credit Have in me a little faith
F **Am** **Csus2**
I wanna be with you forever but tomorrow's not too late
D **Em7** **G5**
But it's always too late when you got nothin' so you say
Csus2 **D** **A7sus4** **Csus2**
And you should never let the sun set on tomorrow before the sun rises today

G5 D Csus2 G5 Em7 D Csus2
If I am another waste of everything you dreamed of I will let you down
G5 D Csus2 G5 Em7 D Csus2
If I am only here to watch you as you suffer I will let you down

G5 **Gmaj7** **Em7**
So you're walkin' on the edge and you wait your turn to fall

F **Am G5**
But you're so far gone that you don't see the hands upheld to catch you
Gmaj7 **Em7**
And you could find a fault in the heart that you've been handed
F **Am Csus2**
And though you cannot fly you're not content to crawl
D **Em7** **G5**
And its always too late when you got nothin' so you say
Csus2 **D** **A7sus4 Csus2**
But you should never let the sun set on tomorrow before the sun rises

G5 D Csus2 G5 Em7 D Csus2
If I am another waste of everything you hoped for I will let you down
G5 D Csus2 G5 Em7 D Csus2
If I am only here to watch you as you suffer I will let you down

(solo)

G5 **Gmaj7** **Em7 Csus2 D**
So you're standin' on the ledge it looks like you might fall

(1st chorus)

G5 D Csus2 G5 Em7 D Csus2
The answers we find are never what we had in mind so we make it up as we go along
G5 D Csus2 G5
You don't talk of dreams I won't mention tomorrow
Em7 D Csus2
And we won't make those promises that we can't keep
G5 D Csus2 G Em7 D Csus2
I will never leave you I will not let you down (2x)

As heard on Nine Days' Epic/550 Music recording THE MADDING CROWD

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Everywhere I Go

SHAWN MULLINS (Words and Music by SHAWN MULLINS and MATTHEW KAHLER)

Capo 3 (All chords are relative to the capo and sound one and one half steps higher than written [key of F]).

basic strum pattern: ⊓ = *downstroke* V = *upstroke*

D **A** **G5**
Doo doo doo doo doo doo doo doo (2x)

Em **G5** **D** **A**
A good bit of me sleeps underneath in the bed of my soul lying next to belief
Em **G5** **D**
If I toss where I lay I might turn her away So I try to fall still dreamin' someday I will
Bm **G5** **Bm** **G5**
Wake up with you beside me with all of your love inside me
Bm **G5** **A**
So when I'm gone it guides me on

D **A** **G5** **A**
Everywhere I go you know I take you with me sweet darlin'
D **A** **Em** **G5**
Everywhere I go you know I take you with me yeah

D **A** **G5**
Doo doo doo doo doo doo doo doo

Em **G5** **D** **A** **Em**
A good bit of me keeps to the sky On the back of a cloud unaware of how high

G5 **D**
If I stay where I lay I might drift away soon From the pull of the sun I am full of the moon
Bm **G5** **Bm** **G5**
Baby you're the one who grounds me when the sounds of this world surround me
Bm **G5** **A**
Your love it took a look and found me lost and on my own

(chorus)

Bm **G5** **D** **A**
And baby I always try looking at life through open eyes
Bm **G5** **F** **A**
And baby my dream came true with the treasure I found inside of you

(guitar solo)

D **A** **G5** **A**
Everywhere I go you know I take you with me sweet darlin'
D **A** **Em** **G5**
Everywhere I go you know I take you with me sweet darlin'

(chorus 2x)

As heard on Shawn Mullins' Sony recording BENEATH THE VELVET SUN

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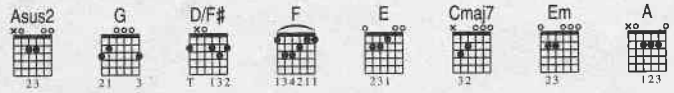
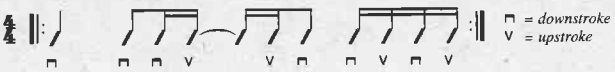
I Can't Move

EVERLAST (Words and Music ERIK SCHRODY and KIETH CIANCIA)



Capo 2 (All chord shapes are relative to the capo and sound a whole step higher than written [key of Bm]).

basic strum pattern:



Asus2 **G** **D/F#** **Asus2**
Watchin' the sun shine Peakin' over the skyline Thinkin' I gotta get mine
G **D/F#** **Asus2** **G** **D/F#** **Asus2**
Gotta try at least one time Wanna get near it Close enough to fear it Close enough to hear it
G **D/F#** **F** **E**
Close enough to say That I looked it in the eye Then I turned away

Asus2 **G** **D/F#** **Asus2** **G** **D/F#** **Asus2** **G** **D/F#**
And I'm not scared but I can't move
Asus2 **G** **D/F#** **Asus2**
I'm not scared but I can't move

Asus2 **G** **D/F#** **Asus2**
Hangin' out on a weeknight Lookin' out for the streetlight Getting' into some fistfight
G **D/F#** **Asus2** **G** **D/F#**
Tryin' to cling to my birthright I wanna get near her Close enough to smell her
Asus2 **G** **D/F#**
Close enough to tell her all the things that I wanna say
F **E**
Then I looked her in the eye Made her run away

Asus2 **G** **D/F#** **Asus2** **G** **D/F#** **Asus2** **G** **D/F#**
And I don't care but I can't move
Asus2 **G** **D/F#** **Asus2**
I don't care but I can't move

Interlude: Cmaj7 Em G Cmaj7 Em A (2x)

Asus2 **G** **D/F#** **Asus2**
Layin' up in the Soho Lookin' out of my window Pullin' back on some indo
G **D/F#** **Asus2** **G** **D/F#**
Watch the breeze as the wind blow I wanna get near it Close enough to hear it
Asus2 **G** **D/F#** **F** **E**
Close enough to fear it Close enough to say That I looked it in the eye Then it turned away

(1st chorus)

As heard on Everlast's Tommy Boy Records recording EAT AT WHITEY'S

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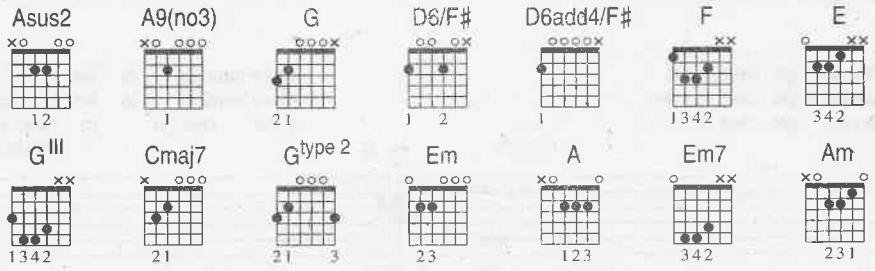
I Can't Move

By E. SCHRODY and K. CIANCIA

Transcribed by Matt Scharfglass

Acous. Gtr., capo 2

All chord shapes and tablature positions are relative to the capo.
All notes and chords sound a whole step higher than written (key of B minor).



A **Intro** (0:00) (0:05)

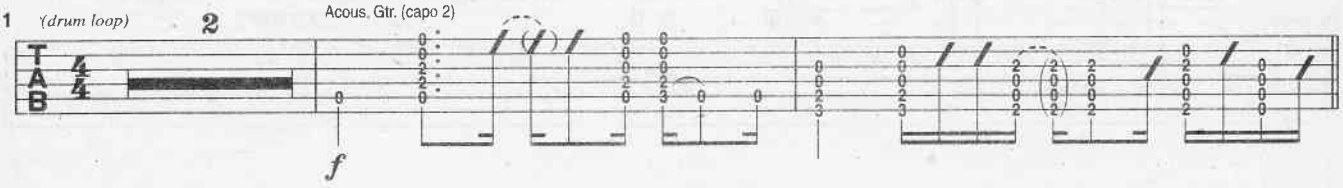
Moderate Hip-Hop Shuffle ♩ = 90 (♪♪♪ = ♩.♩.)

Asus2 A9(no3) G D6/F♯

let ring throughout

Acous. Gtr. (capo 2)

1 *(drum loop)* 2



f

Asus2 A9(no3) G D6add4/F♯

5 *(play 3 times)*

𝄋

B **Verses** (0:26, 1:17, 2:29)

1. **Watchin' the sun shine peakin' over the skyline**
2. **Hangin' out on a weeknight lookin' out for the streetlight**
3. **Layin' up in the Soho lookin' out of my window**

Asus2 A9(no3) G D6add4/F♯

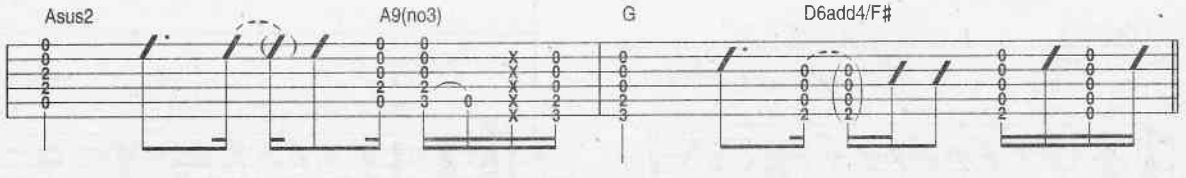
Substitute Rhy. Fill 2 on 3rd verse

7

Rhy. Fill 2 (2:24)

Asus2 A9(no3) G D6add9/F♯

Asus2 A9(no3) G D6add4/F♯



As heard on Everlast's Tommy Boy Records recording EAT AT WHITEY'S

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thinkin' I gotta get mine
gettin' into some fistfight
pullin' back on some indo

Gotta try at least one time
tryin' to cling to my birthright
watch the breeze as the wind blow

9 Asus2 A9(no3) 2 G D6add4/F♯

Wanna get near it
I wanna get near her
I wanna get near it

close enough to fear it
close enough to smell her
close enough to hear it

11 Asus2 A9(no3) 2 G D6add4/F♯

Close enough to hear it
Close enough to tell her
Close enough to fear it

all the things

close enough to say that I
that I wanna say Then I
close enough to say that I

13 Asus2 A9(no3) 2 G D6add4/F♯

looked it in the eye
looked her in the eye
looked it in the eye

Then I turned away
Made her run away
Then it turned away

F E N.C.

Substitute Rhy. Fill 1 on 2nd verse
Substitute Rhy. Fill 3 on 3rd verse

15

C Chorus (0:53, 1:44, 2:56)

And I'm not
And I don't
And I'm not

17 Asus2 A9(no3) G D6add4/F♯

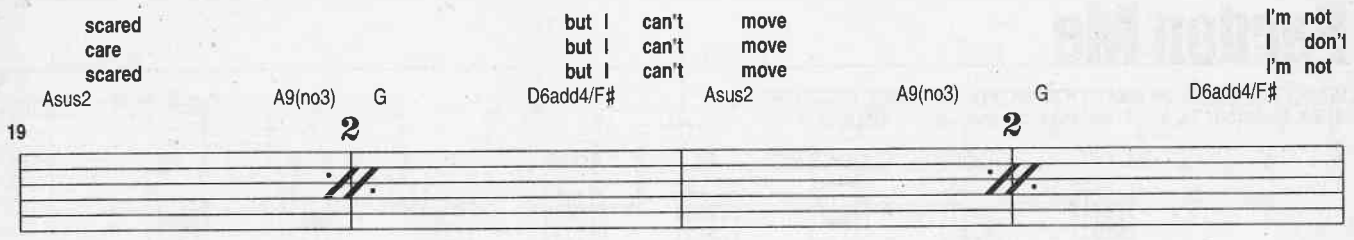
Rhy. Fill 1 (1:39)

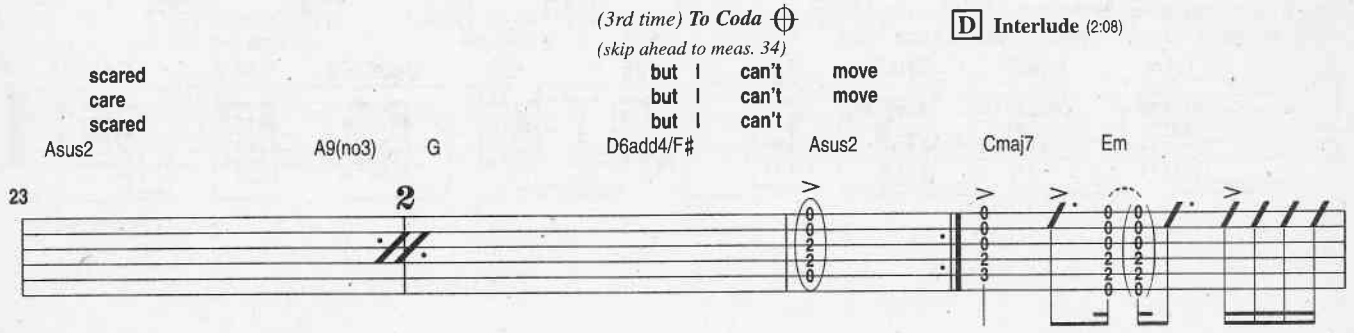
F G III (E7/G♯)

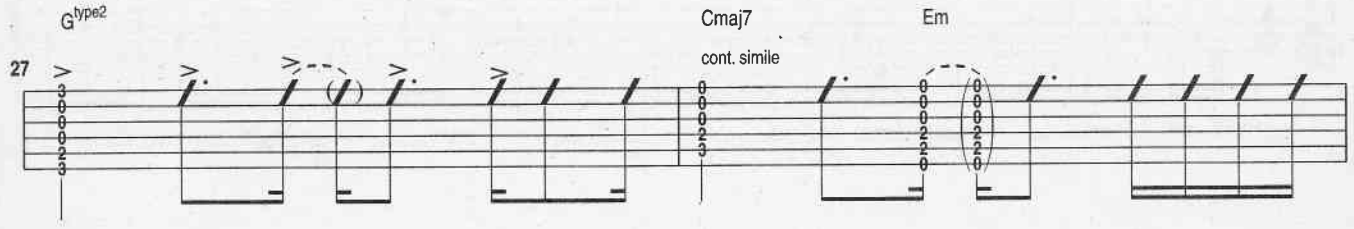
Rhy. Fill 3 (2:51)

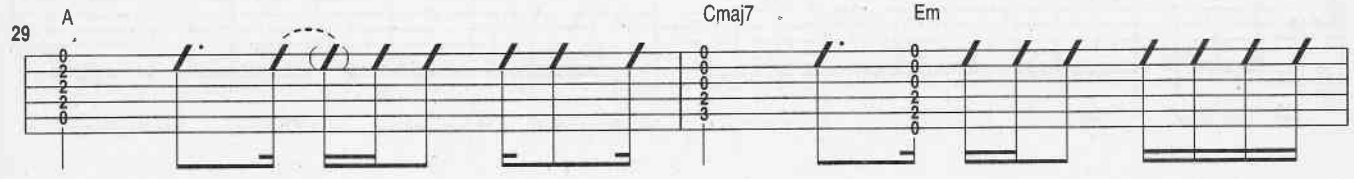
F * Em7 (E7/G♯)

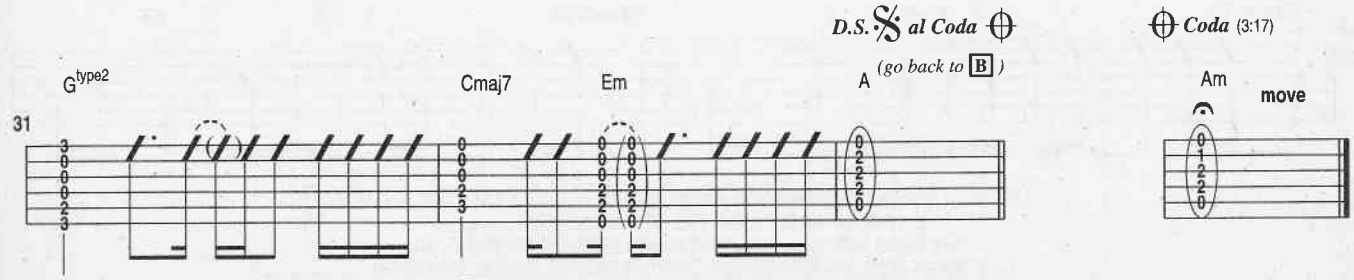
* *Bass plays G.*


scared
care
scared
but I can't move
but I can't move
but I can't move
I'm not
I don't
I'm not
Asus2
A9(no3)
G
D6add4/F#
Asus2
A9(no3)
G
D6add4/F#
19
2
2


(3rd time) To Coda
(skip ahead to meas. 34)
D Interlude (2:08)
scared
care
scared
but I can't move
but I can't move
but I can't
Asus2
A9(no3)
G
D6add4/F#
Asus2
Cmaj7
Em
23
2


G type2
Cmaj7
Em
cont. simile
27

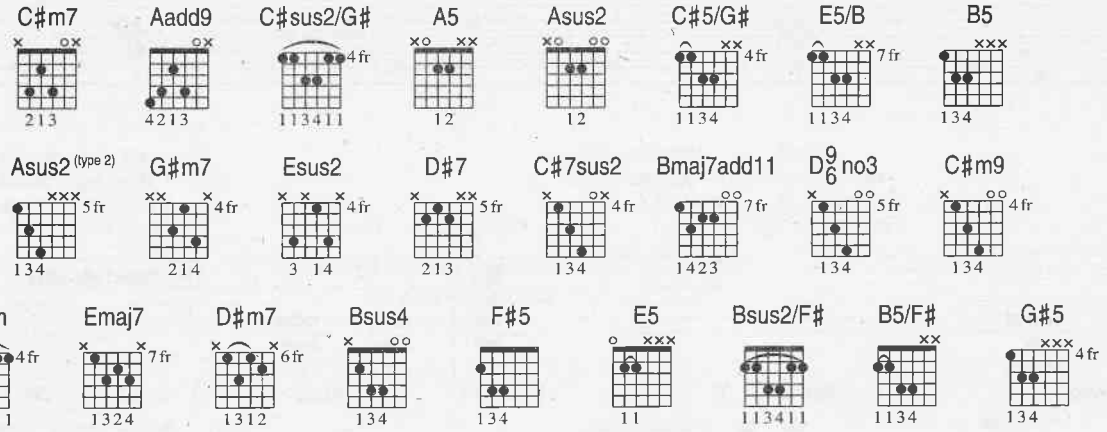

A
Cmaj7
Em
29

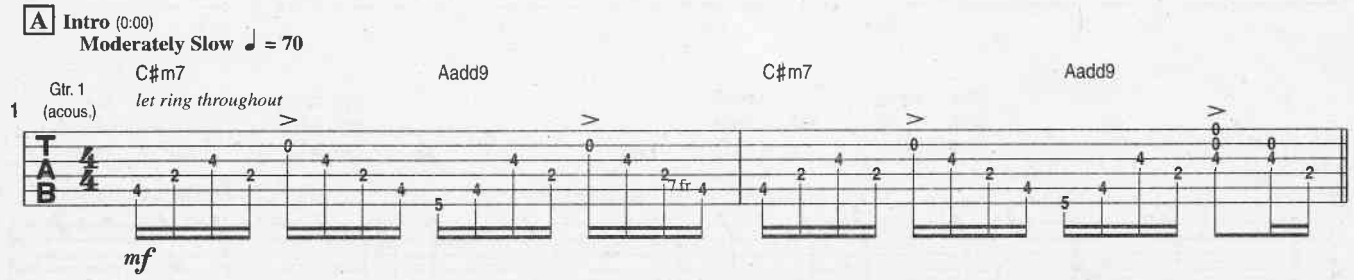

D.S. al Coda
(go back to B)
Coda (3:17)
G type2
Cmaj7
Em
A
Am
move
31

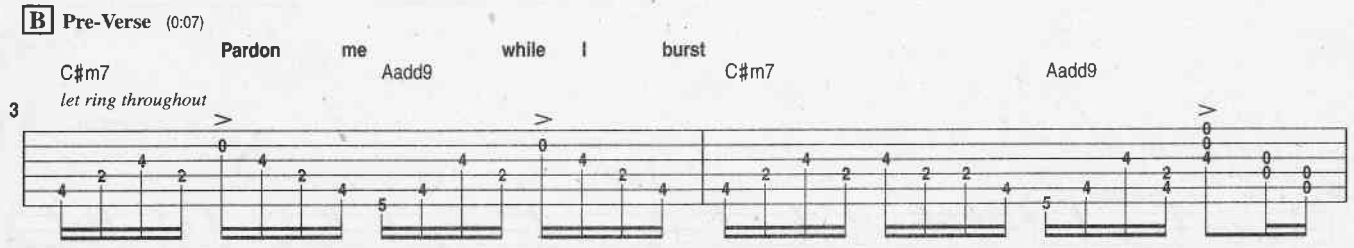
Pardon Me

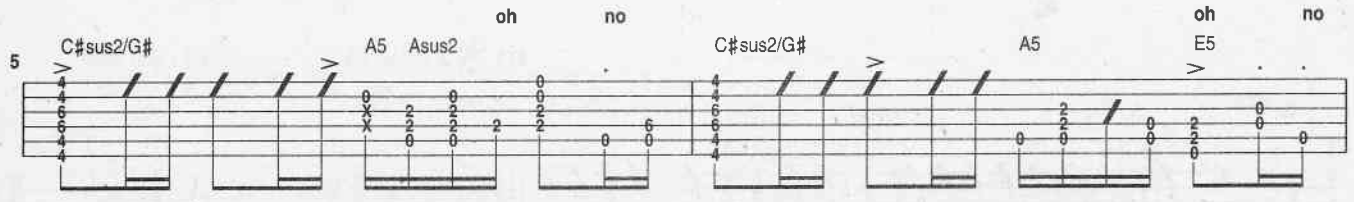
Words and Music by BRANDON BOYD, MICHAEL EINZIGER,
ALEX KATUNICH, JOSE PASILLS II, and CHRIS GILMORE

Transcribed by Jeff Perrin









As heard on Incubus' Epic/Immortal recording WHEN INCUBUS ATTACKS, VOL. I

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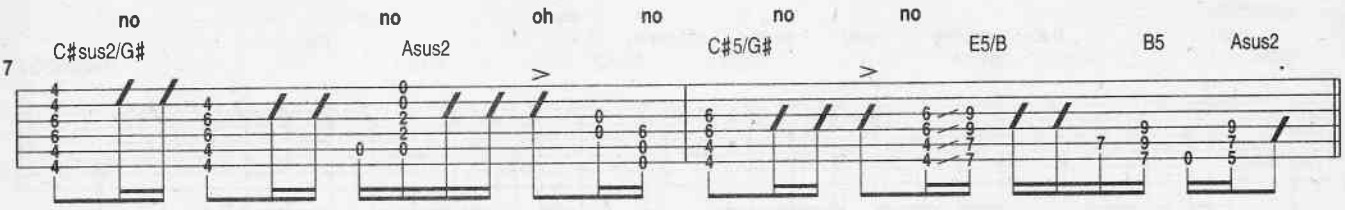
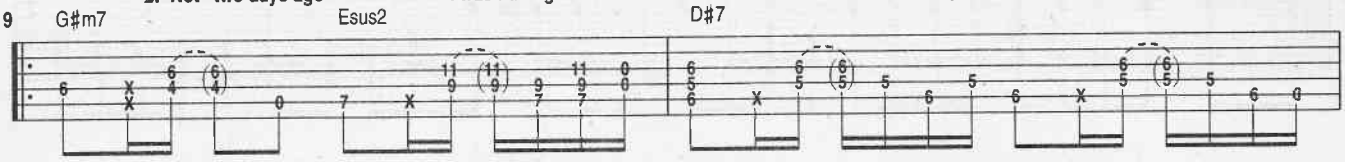


C **Verses** * (0:28, 1:31)

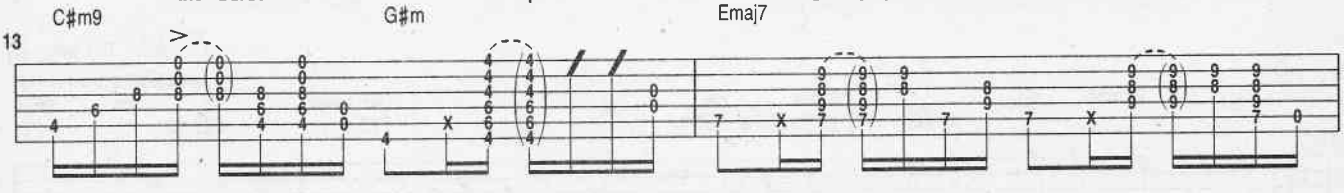
1. A decade ago I never thought I would be at twenty - three on the verge of spontaneous combustion woe - is - me
2. Not two days ago I was having a look in a book and I saw a picture of a guy fried up above his knee

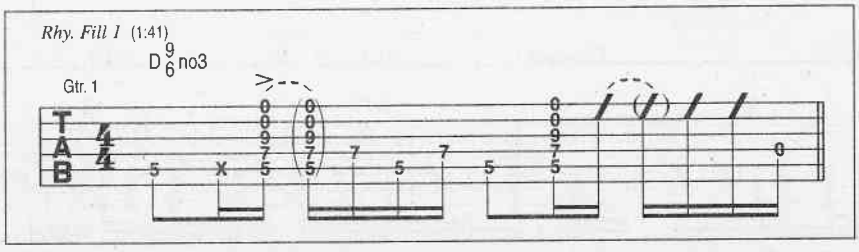


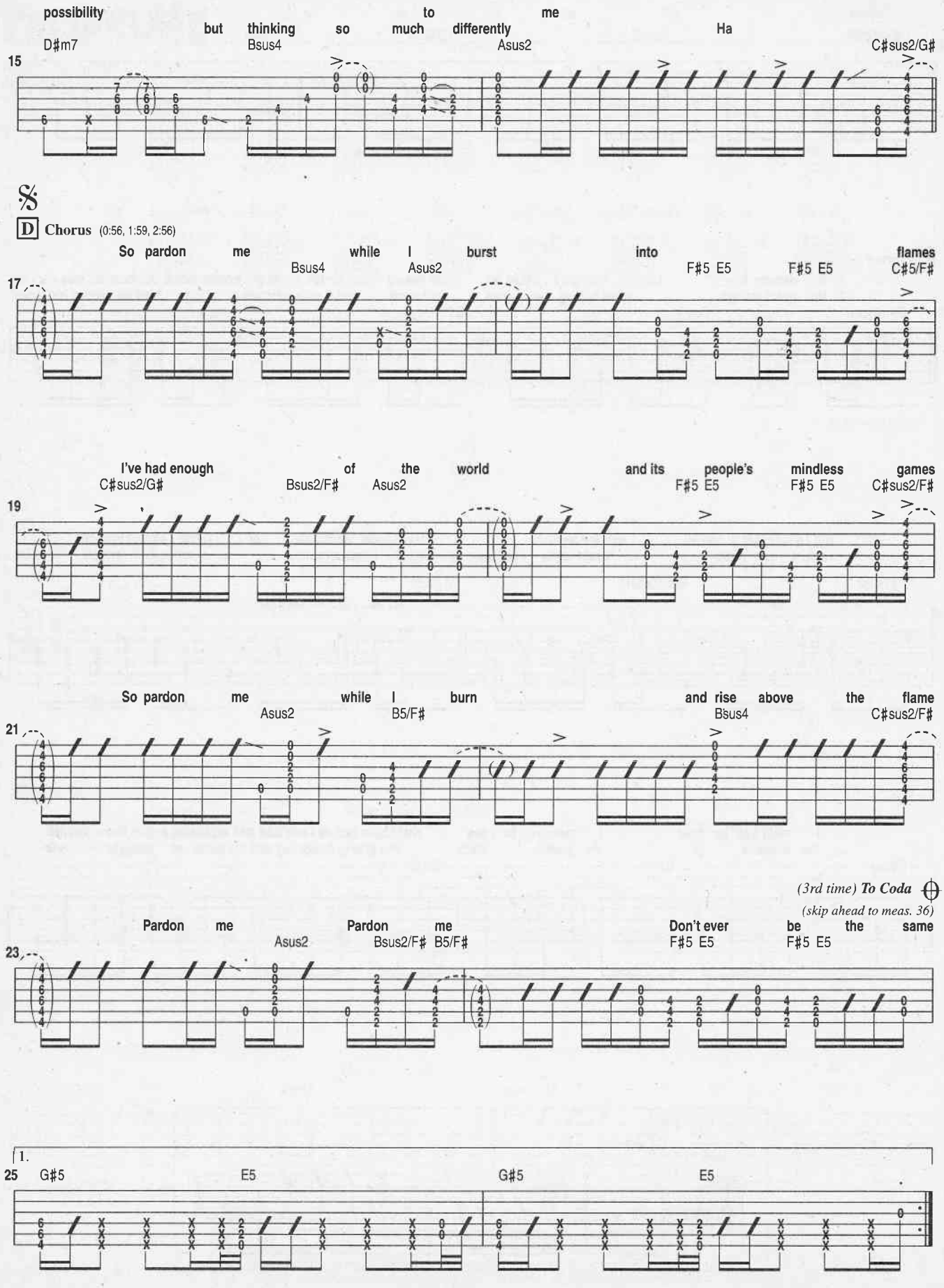
** play repeat simile*

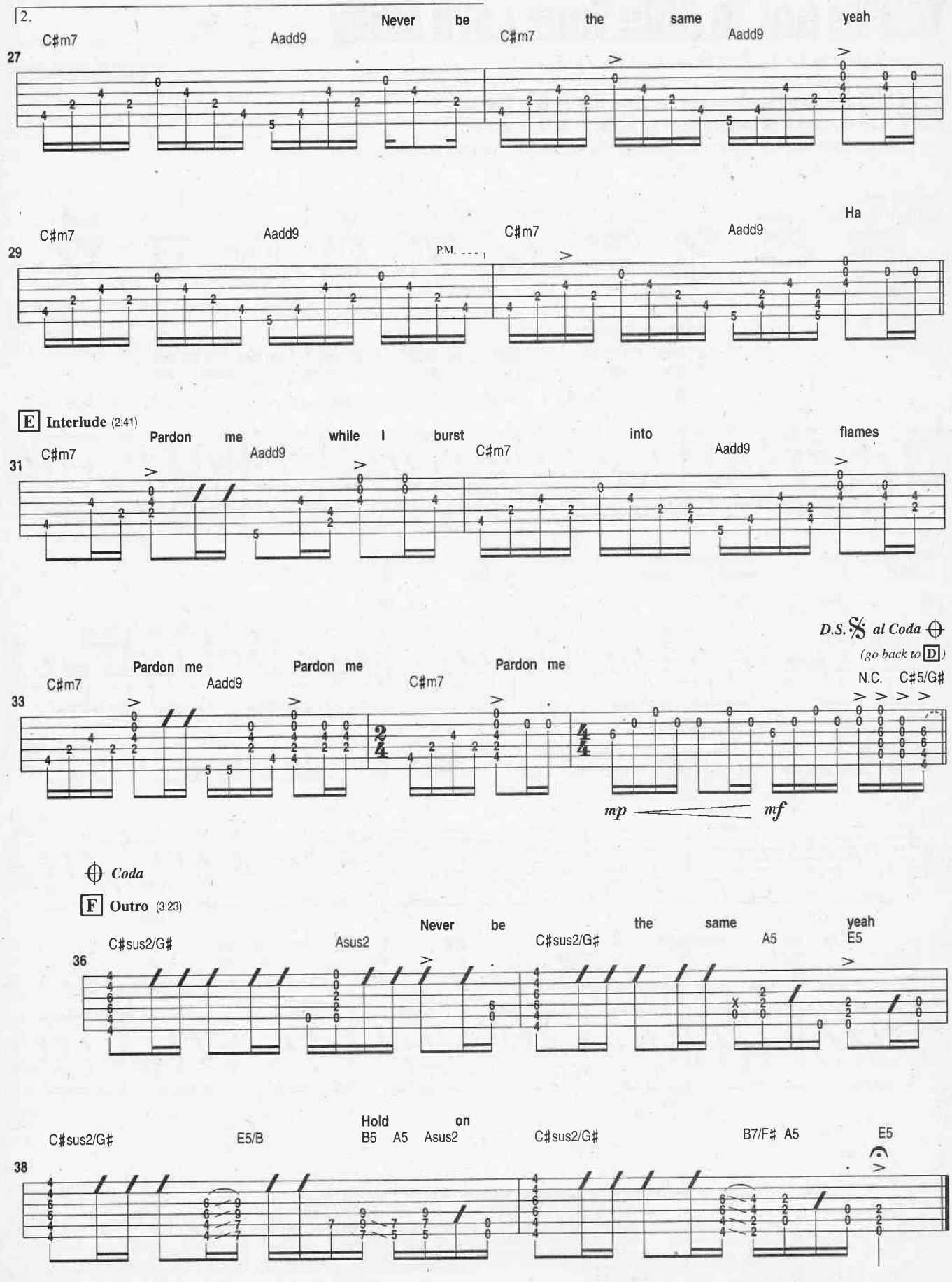
But I guess that it comes with the territory An ominous landscape of never - ending calamity
I said I can relate 'cause lately I've been thinking of combustication as a welcome vacation from

I need you to hear I need you to see that I have had all I can take and exploding seems like a definite
the burdens of the planet Earth the gravity hypocrisy and the perils of being in 3-D






possibility to me
but thinking so much differently Ha
D♯m7 Bsus4 Asus2 C♯sus2/G♯
15
D Chorus (0:56, 1:59, 2:56)
So pardon me while I burst into flames
Bsus4 Asus2 F♯5 E5 F♯5 E5 C♯5/F♯
17
I've had enough of the world and its people's mindless games
C♯sus2/G♯ Bsus2/F♯ Asus2 F♯5 E5 F♯5 E5 C♯sus2/F♯
19
So pardon me while I burn and rise above the flame
Asus2 B5/F♯ Bsus4 C♯sus2/F♯
21
(3rd time) To Coda
(skip ahead to meas. 36)
Pardon me Pardon me Don't ever be the same
Asus2 Bsus2/F♯ B5/F♯ F♯5 E5 F♯5 E5
23
1.
25 G♯5 E5 G♯5 E5


2.
Never be the same yeah
C♯m7 Aadd9 C♯m7 Aadd9
27
C♯m7 Aadd9 C♯m7 Aadd9
Ha
29
P.M.
E Interlude (2:41)
Pardon me while I burst into flames
C♯m7 Aadd9 C♯m7 Aadd9
31
D.S. 𝄋 al Coda
(go back to D)
Pardon me Pardon me Pardon me
C♯m7 Aadd9 C♯m7
N.C. C♯5/G♯
33
mp mf
Coda
F Outro (3:23)
Never be the same yeah
C♯sus2/G♯ Asus2 C♯sus2/G♯ A5 E5
36
Hold on
C♯sus2/G♯ E5/B B5 A5 Asus2 C♯sus2/G♯ B7/F♯ A5 E5
38

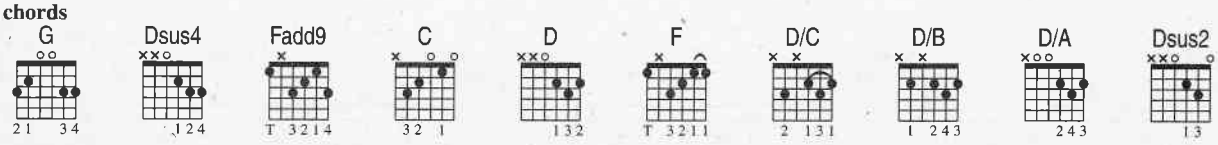
You've Got To Hide Your Love Away

Words and Music by JOHN LENNON and PAUL McCARTNEY

Transcribed by Jimmy Brown

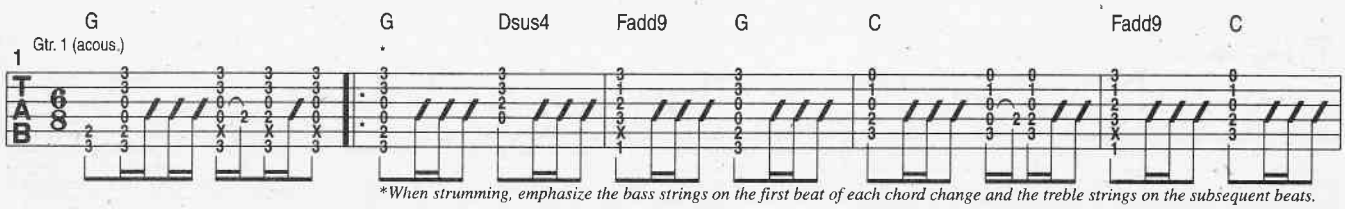
Gtr. 1 is in standard tuning (low to high: E A D G B E).
Gtr. 2 is in dropped-D tuning (low to high: D A D G B E).
Note: On the recording, all instruments sound slightly flatter than concert pitch. To play along, tune all strings down slightly.

Gtr. 1 chords



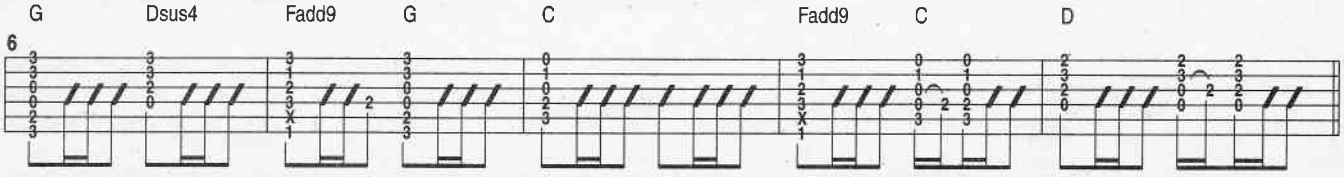
A Verses (0:02, 0:55)

1. Here I stand head in hand Turn my face to the wall
2. How can I even try I can never win



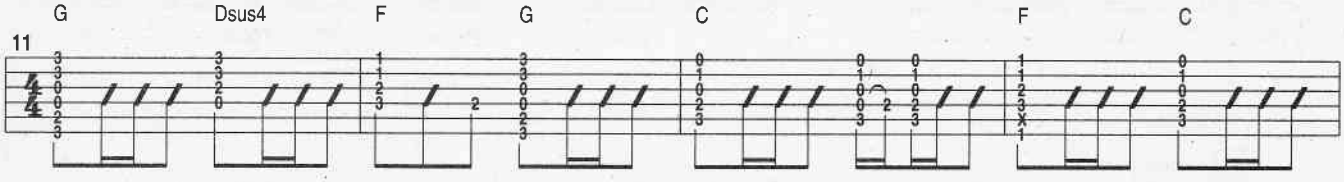
**When strumming, emphasize the bass strings on the first beat of each chord change and the treble strings on the subsequent beats.*

If she's gone I can't go on feelin' two foot small
Hearing them seeing them in the state I'm in

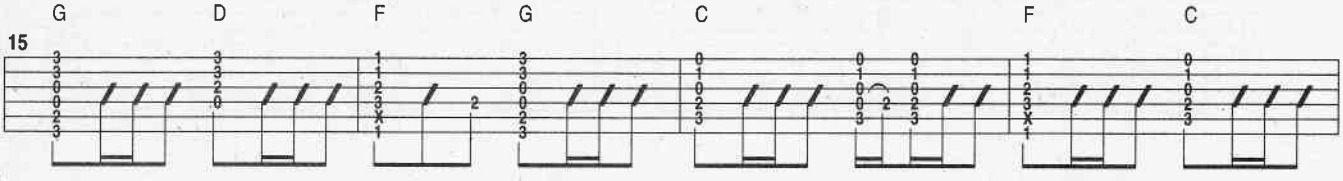


B (0:20, 1:12)

Ev'rywhere people stare each and ev'ry day
How could she say to me Love will find a way



I can see them laugh at me And I hear them say
Gather round all you clowns Let me hear you say



As heard on The Beatles' Parlephone/Apple recording HELP

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C Chorus (0:39, 1:32)
Hey you've got to hide your love a-
D D/C D/B D/A
G C
19 Gtr. 2 (acous. in dropped-D tuning)
Gtr. 1
way
23 Dsus4 D Dsus2 D
Hey you've got to hide your love a-
G C
D Outro (1:47)
way
Dsus4 D Dadd9 D
G D Fadd9 G
27
*Bass Flute arr. for gtr.
*Part doubled one octave higher by conventional flute.
C Fadd9 C G D Fadd9 G
31
C Fadd9 C G
35

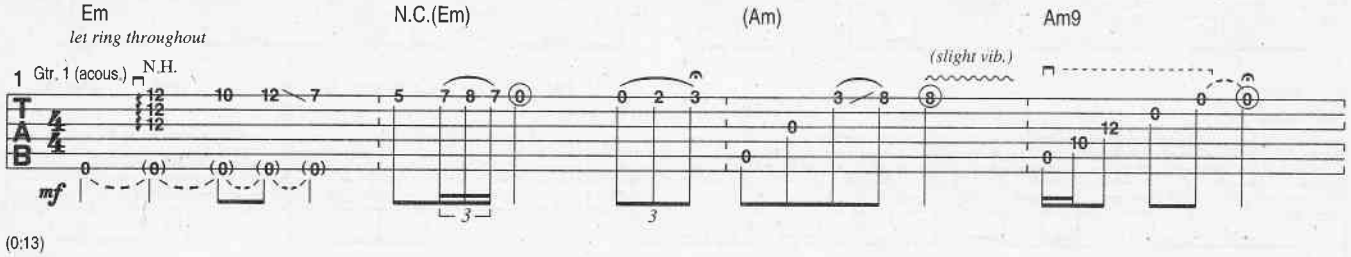
From The Beginning

Words and Music by GREG LAKE

Transcribed by Andy Aledort

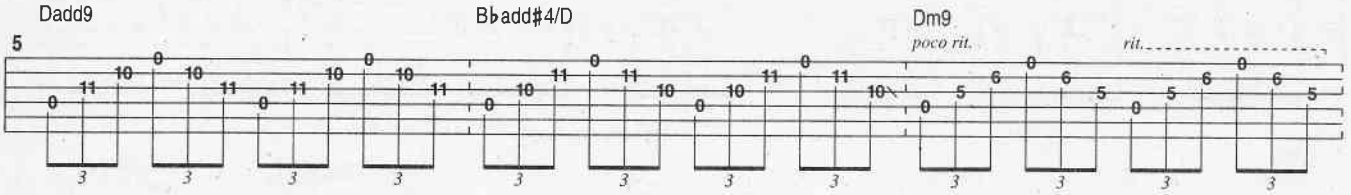
A **Intro** (0:00)

Free Time (slowly)



(0:13)

♩ = ca. 126 (freely)



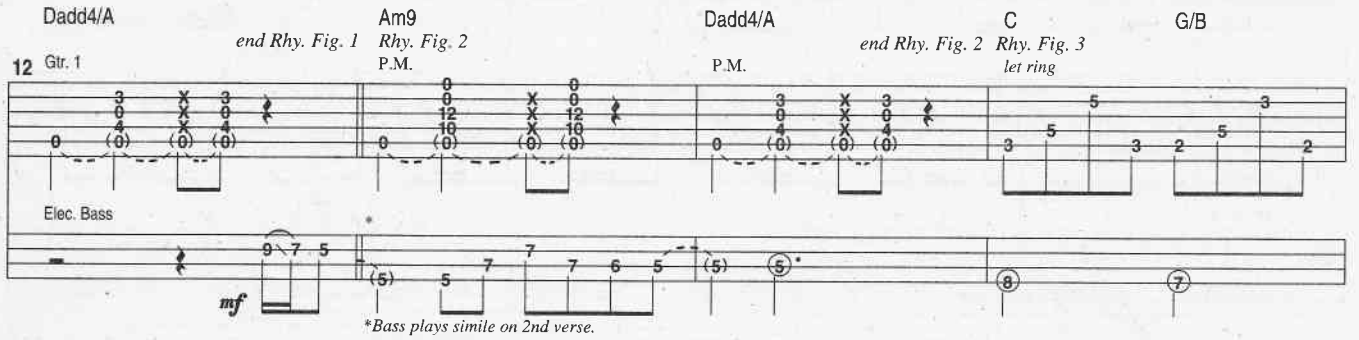
B (0:25)

Moderately ♩ = 132

𝄋

C **1st & 2nd Verses** (0:32, 1:24)

1. There might have been things I missed but don't be unkind
2. Maybe I might have changed and not been so



*Bass plays simile on 2nd verse.

As heard on Emerson, Lake & Palmer's Rhino recording TRILOGY

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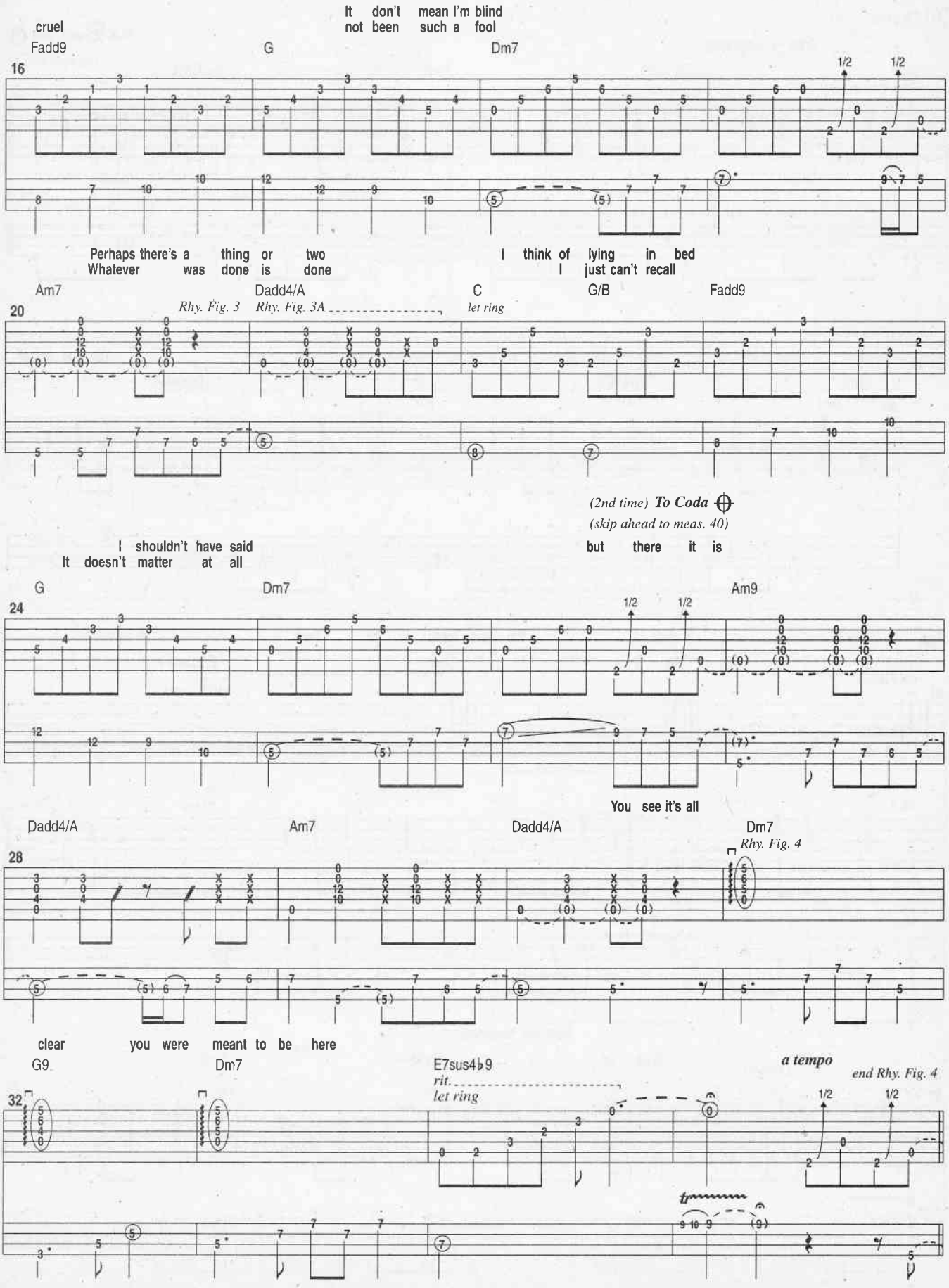

cruel
It don't mean I'm blind
not been such a fool
Fadd9
G
Dm7
16
1/2
1/2
Perhaps there's a thing or two
Whatever was done is done
I think of lying in bed
I just can't recall
Am7
Dadd4/A
C
G/B
Fadd9
20
Rhy. Fig. 3
Rhy. Fig. 3A
let ring
(2nd time) To Coda
(skip ahead to meas. 40)
I shouldn't have said
It doesn't matter at all
but there it is
G
Dm7
Am9
24
You see it's all
Dadd4/A
Am7
Dadd4/A
Dm7
28
Rhy. Fig. 4
clear you were meant to be here
G9
Dm7
E7sus4♭9
rit.
let ring
a tempo
end Rhy. Fig. 4
32

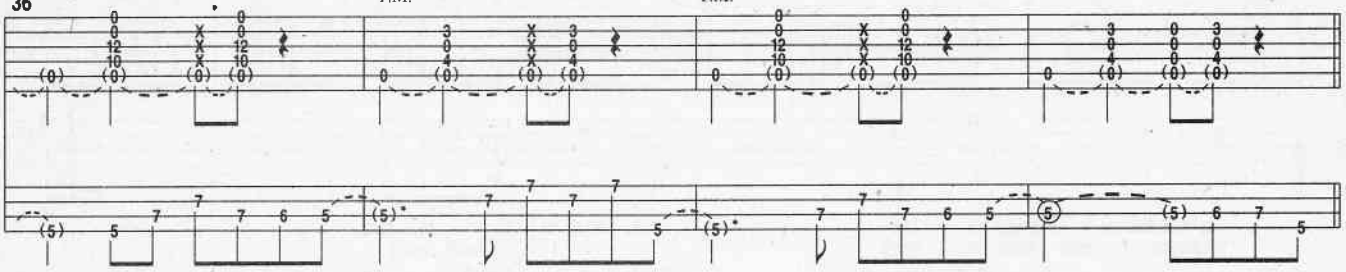
D **Chorus** (1:16)

From the beginning

D.S. 𝄋 *al Coda* ⊕
(go back to **C** *)*

Am9 Dadd4/A Am9 Dadd4/A

36 Gtrs. 1 and 2 (acous.) P.M. P.M.

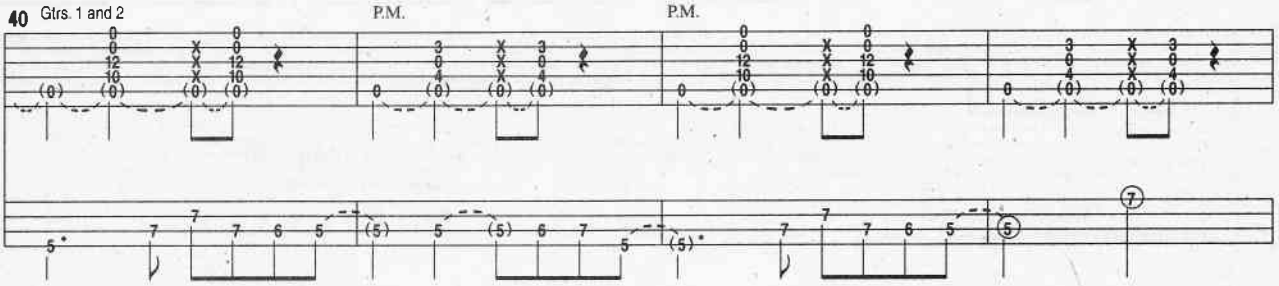


⊕ *Coda* (1:49)

You see it's all

Am9 Dadd4/A Am9 Dadd4/A

40 Gtrs. 1 and 2 P.M. P.M.



(1:56)

clear You were meant to be here

Dm7 G9 Dm7 E7sus4♭9

44 Gtr. 2 (acous.) *(Gtr. 2 out)*

Gtr. 1 *rit* *let ring*

Bass

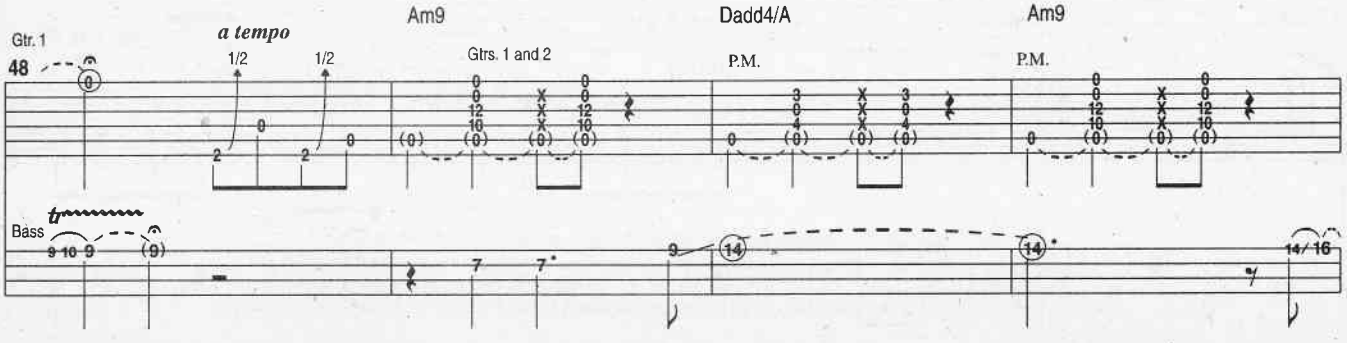
from the beginning

Am9 Dadd4/A Am9

Gtr. 1 *a tempo* 1/2 1/2

48 Gtrs. 1 and 2 P.M. P.M.

Bass



E Guitar Solo (2:14)
N.C.(D)
Am7
Gtrs. 1 and 2 play Rhy. Fig. 2
Gtr. 3 (clean elec. w/reverb)
Dadd4/A
C
G/B
Gtrs. 1 and 2 play Rhy. Fig. 3
52
1/2
full
Fadd9
G
Dm7
Am7
56
Dadd4/A
Gtrs. 1 and 2 play Rhy. Fig. 3A
C
G/B
Fadd9
G
Gtrs. 1 and 2 play Rhy. Fig. 3 (first 5 bars only)
61
(slight vib.)
Dm7
Am7
Gtrs. 1 and 2 play Rhy. Fig. 1
Dadd4/A
65
Am7
Dadd4/A
Dm7
Gtrs. 1 and 2 play Rhy. Fig. 4
Gadd9
69

Dm7
E7susb9
ritard
*slow vib.
a tempo
Gtr. 1 plays pickup to Rhy. Fig. 1
Am7
Dadd4/A
Gtrs. 1 and 2 play Rhy. Fig. 1
73
full
N.H.
*Slowly bend and release repeatedly, raising pitch 1/2 step w/each bend.
F Synth Solo (3:06)
Am7
Dadd4/A
Am7
Dadd4/A
Gtrs. 1 and 2 play Rhy. Fig. 2 fifteen times
78
*Synth. (arr. for gtr.)
*Doubled one octave higher on recording.
Gtr. 3
Bass
82
Rhy. Fig. 5
end Rhy. Fig. 5
Bass Fig. 1
end Bass Fig. 1
Gtr. 3 plays Rhy. Fig. 5 ten times
Synth
86
Bass plays Bass Fig. 1 twelve times simile
90

Am7
(w/synth. sound effects)
Dadd4/A
Am7
Dadd4/A
94
N.H.
N.H.
Am7
Synth
Dadd4/A
Am7
Dadd4/A
98
Am7
Dadd4/A
Am7
Dadd4/A
102
N.H.
N.H.
N.H.
Am7
Synth
N.H.
Dadd4/A
N.H.
Am7
N.H.
Dadd4/A
106
Gtr. 3
let ring
Bass
Am7
Synth.
Dadd4/A
Am9
ritard
110
N.H.
N.H.
N.H.
N.H.
Gtr. 3
Gtrs. 1 and 3
ritard
N.H.
Gtrs. 1 and 2
P.M.
P.M.
Gtr. 2
let ring
ritard
Bass
ritard

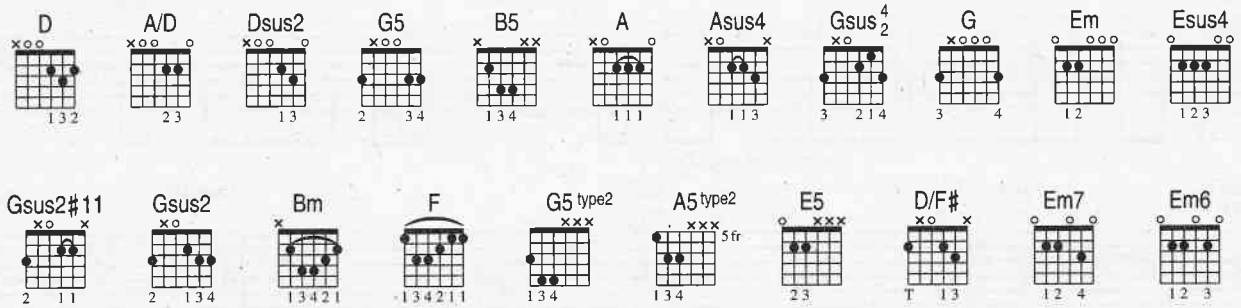
Everywhere I Go

Words and Music by SHAWN MULLINS and MATTHEW KAHLER

Transcribed by Jeff Perrin

Gtrs. 1-3 chord shapes (capo 3):

All chord shapes are relative to the capo. All notes and chords sound one and one half steps higher than written (key of F).

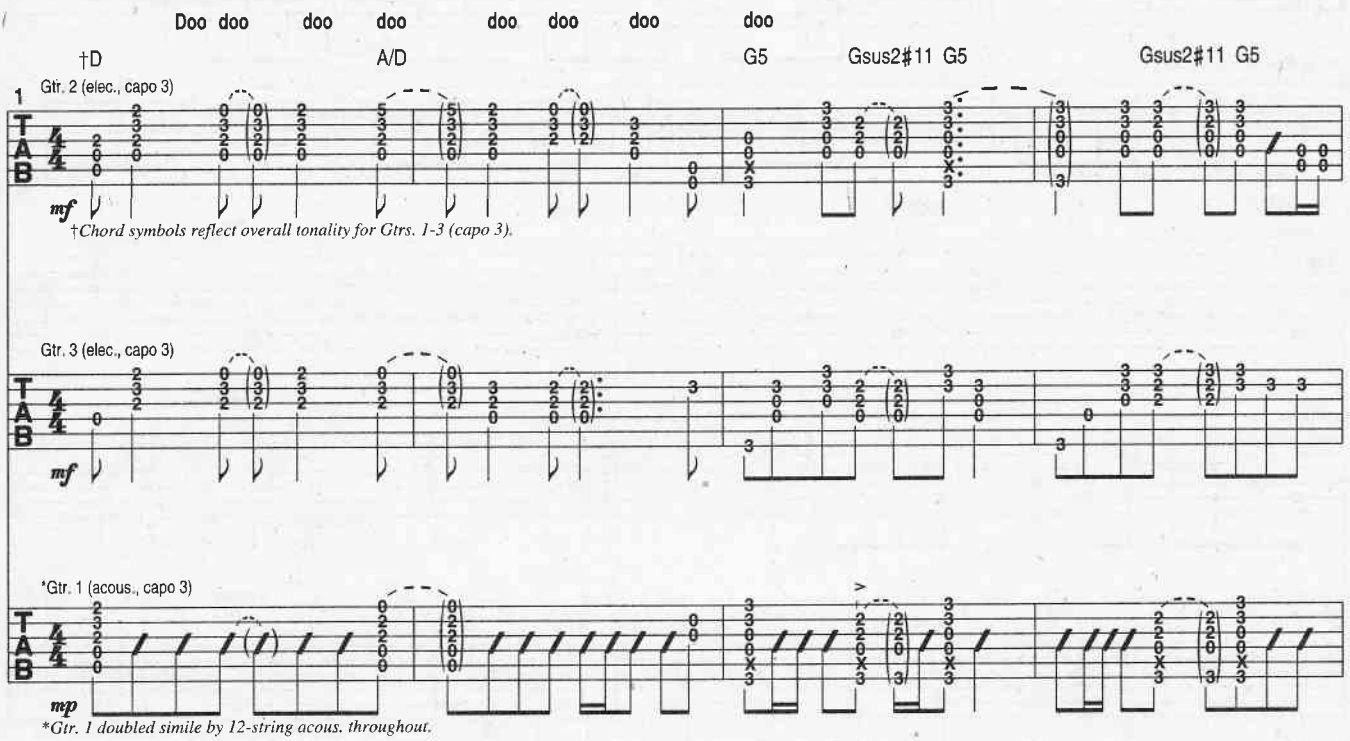


Gtr. 4 (capo 1)

All tablature positions are relative to the capo. All notes sound a minor second (one half step) higher than written (key of F).

A Intro (0:00)

Moderately ♩ = 106



†*Chord symbols reflect overall tonality for Gtrs. 1-3 (capo 3).*

**Gtr. 1 (acous., capo 3)*

**Gtr. 1 doubled simile by 12-string acous. throughout.*

As heard on Shawn Mullin's Sony recording BENEATH THE VELVET SUN

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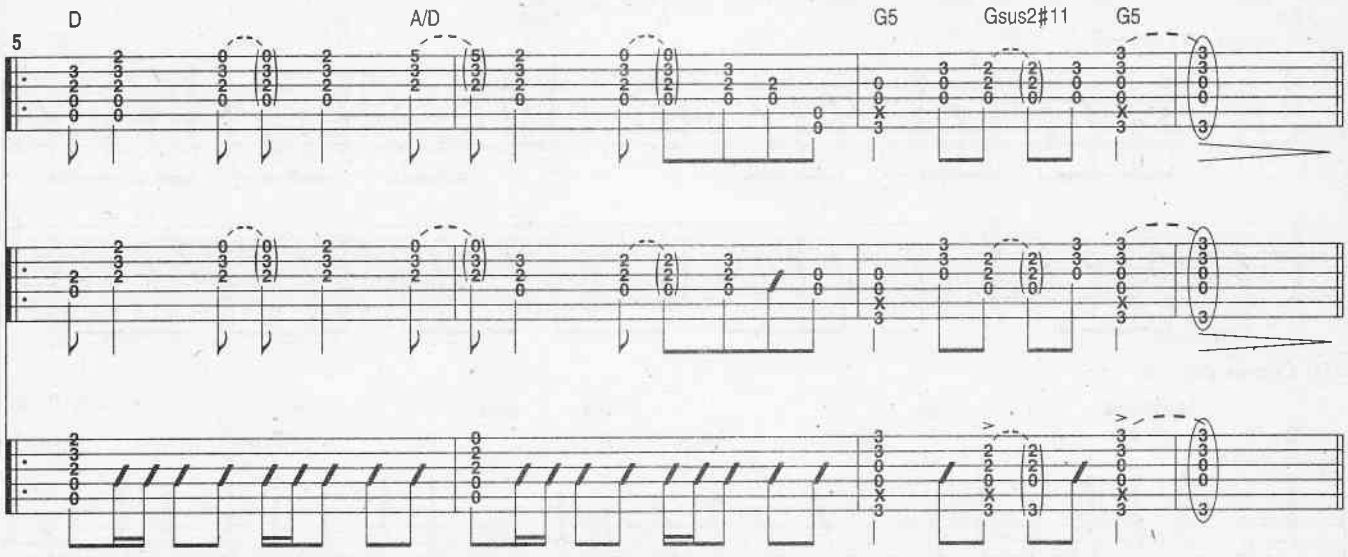
(0:09, 1:13)

Do do do do do do do do

D A/D G5 Gsus2♯11 G5

5



B **1st and 2nd Verses** (0:18, 1:22)

1. A good bit of me sleeps underneath In the bed of my soul lying next to belief
2. A good bit of me keeps to the sky On the back of a cloud Unaware of how

Em Gsus2 G5 D A

9 Gtr. 1

high If I toss where I lay I might turn her away So I try to fall still dreamin' someday I will
If I stay where I lay I might drift away soon from the pull of the sun I am full of the moon

Em G5 Gsus2 D Dsus4 D

13

C **Pre-chorus** (0:37, 1:41)

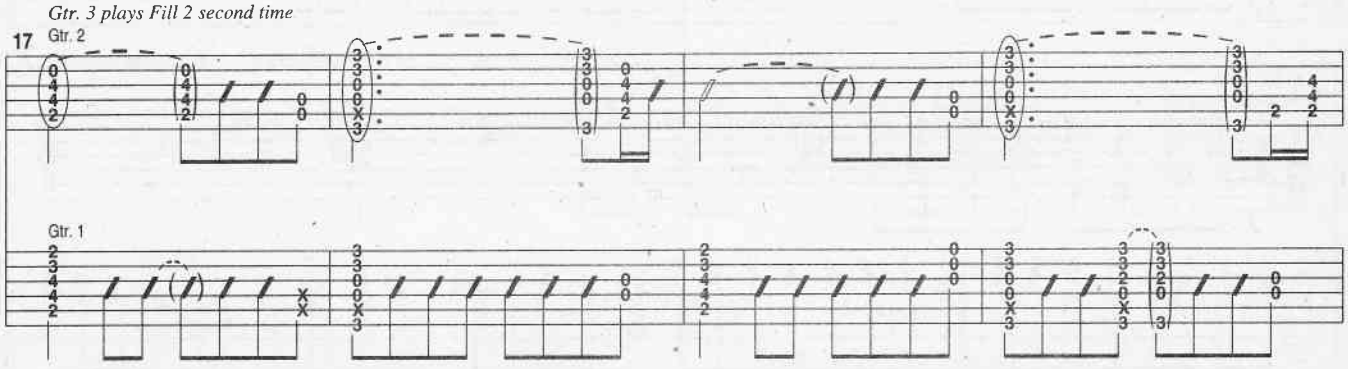
wake up with you beside me with all of your love inside me
Baby you're the one who grounds me when the sounds of this world surround me yeah

Bm G5 Bm G5 Gsus2 B5

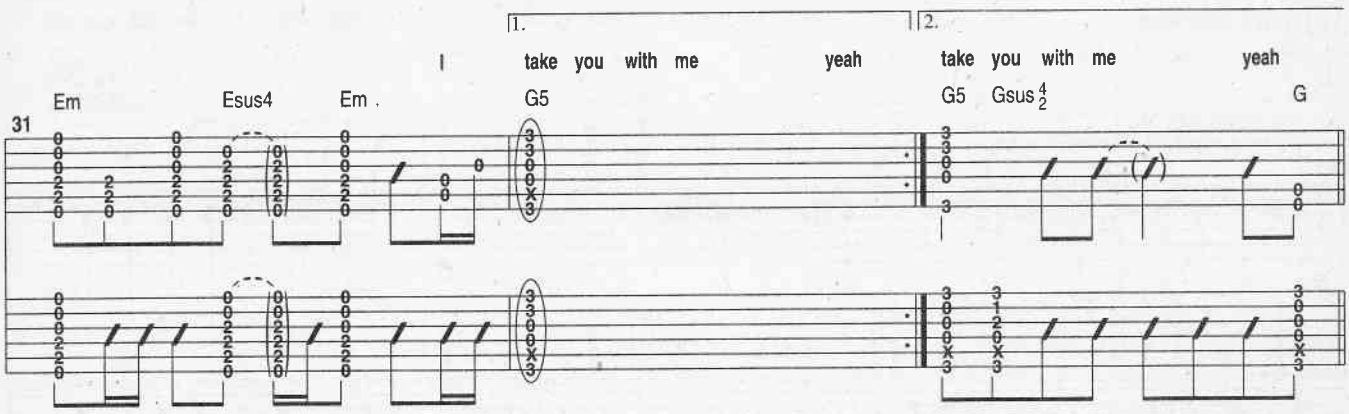
Gtr. 3 plays Fill 2 second time

17 Gtr. 2

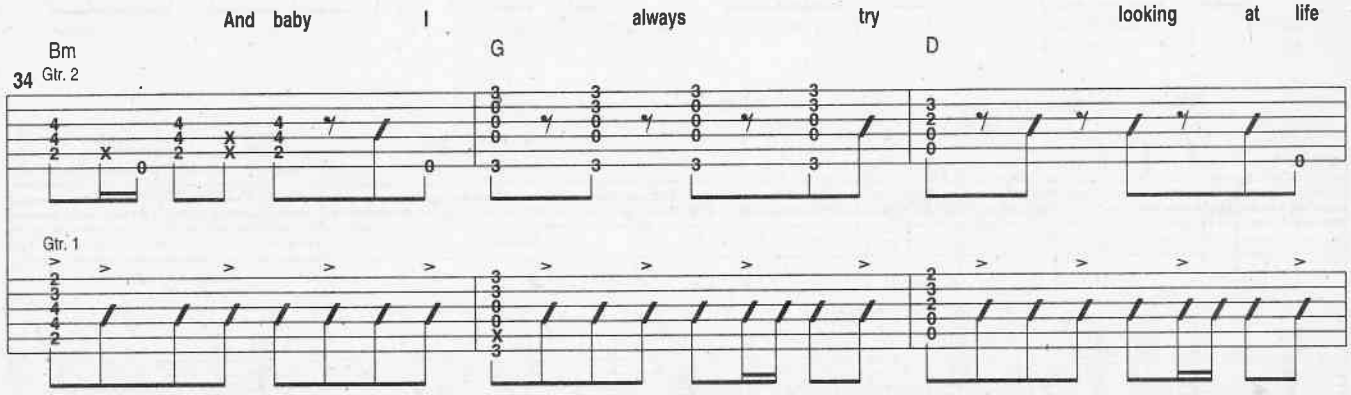
Gtr. 1

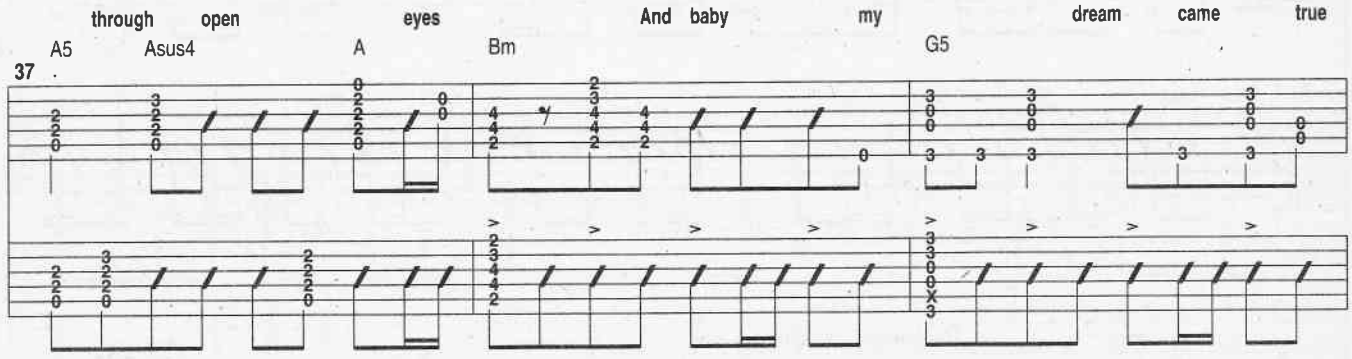


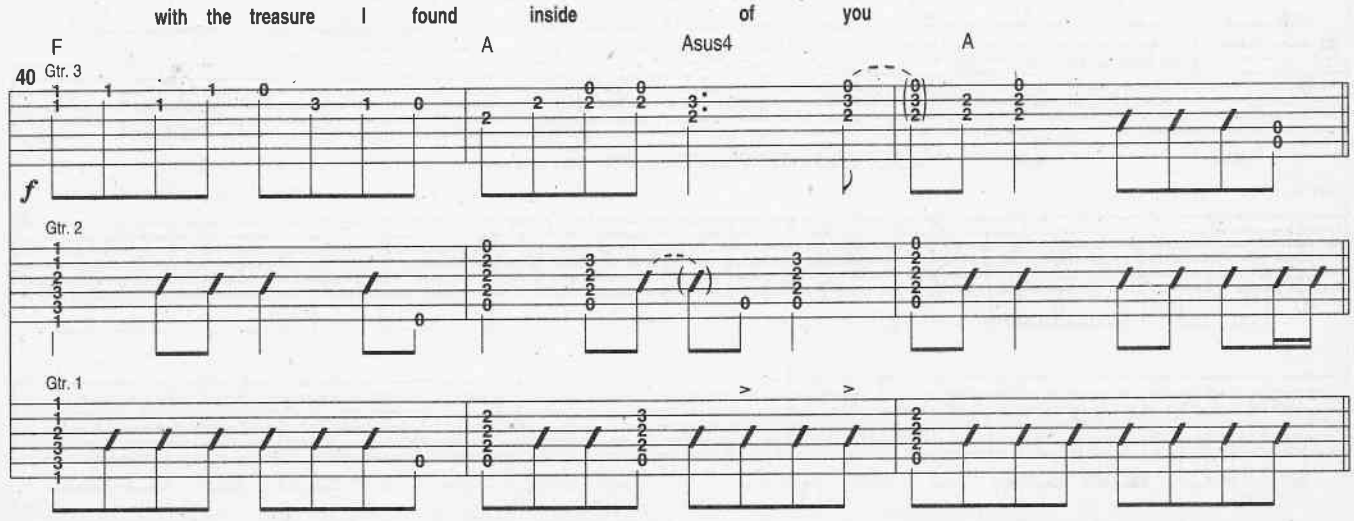
So when I'm gone it guides me on
Your love it took a look and found me lost and on my own
Bm G5 A Asus4 A
Gtr. 3 plays Fill 1 first time
21
D Chorus (0:55, 1:59)
Everywhere I go you know I
D A/D D A Asus4 A G Gsus4 2 G Gsus2
25
Gtrs. 2 and 3
Rhy. Fig. 1
Gtr. 1
take you with me sweet darlin' Everywhere I go you know
A D Dsus2 D A Asus4 A
28
end Rhy. Fig. 1
Fill 1 (0:46)
Gtr. 3 (elec., capo 1)
f
Fill 2 (1:41)
Gtr. 3 (elec., capo 1)
2
f


1.
2.
I take you with me yeah take you with me yeah
Em Esus4 Em G5 G5 Gsus4 G
31

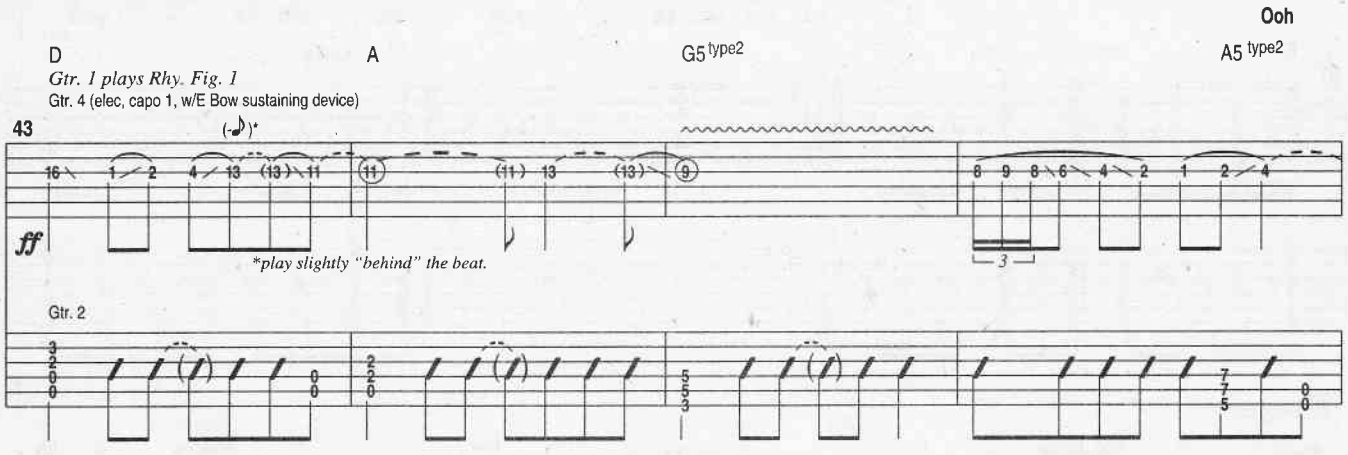
E **Bridge** (2:17)


And baby I always try looking at life
Bm G D
34
Gtr. 2
Gtr. 1

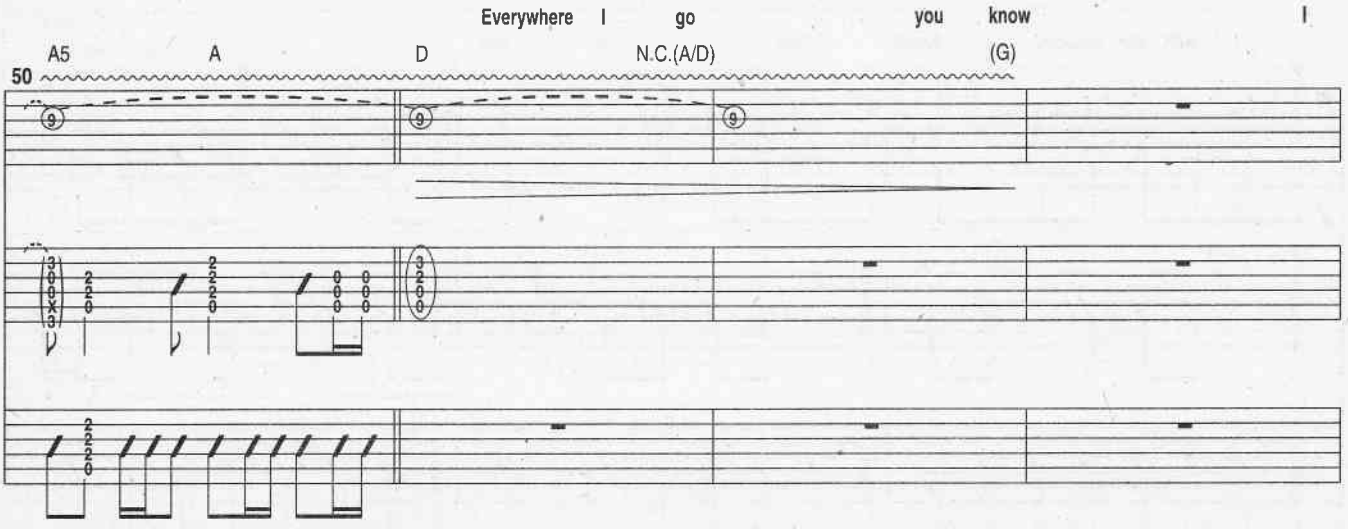

through open eyes And baby my dream came true
A5 Asus4 A Bm G5
37


with the treasure I found inside of you
F A Asus4 A
40
Gtr. 3
f
Gtr. 2
Gtr. 1

F Guitar Solo (2:38)



G Breakdown Chorus (2:56)



take you with me sweet darlin' Everywhere I go you
G A5 D5 D Dsus2 D A Asus4 A Em
54
Gtrs. 2 and 3
Gtr. 1
Rhy. Fig. 2
H Outro (3:15)
know I take you with me sweet darlin'
Everywhere I go
Everywhere I go
Esus4 Em G5 D Dsus2 D
Gtr. 1 plays Rhy. Fig. 1
Gtr. 3
57
end Rhy. Fig. 2
Gtr. 2
you know I take you with me sweet darlin'
A Asus4 A G5 Gadd#11 G5 Gadd#11 A
60
Everywhere I go you know I take you with me yeah
Everywhere I go
D Dsus2 D A Asus4 A Em Em7 Em6 Em7 G5 Asus4
Gtr. 1 plays Rhy. Fig. 2 simile
(repeat and fade out)
63

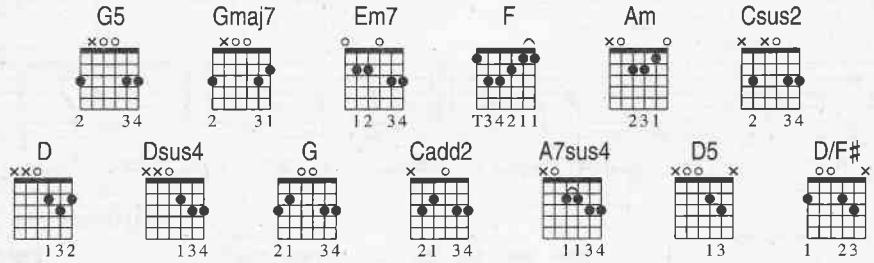
If I Am

By JOHN HAMPSON

Transcribed by Matt Scharfglass

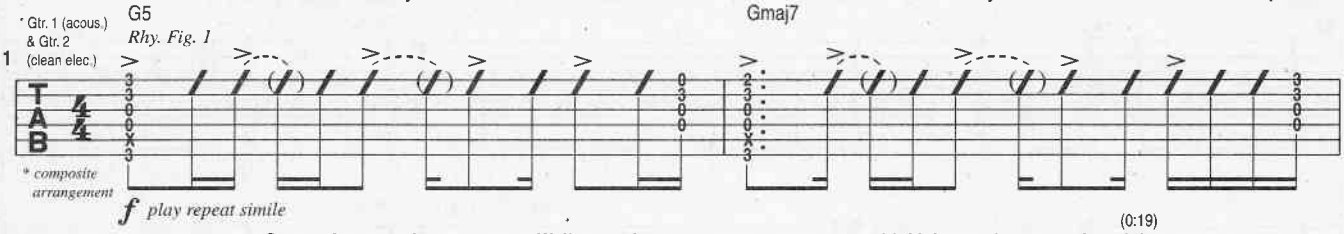
All gtrs. capo 4

All chord shapes and tablature positions are relative to the capo.
All notes and chords sound two whole steps higher than written (key of B).



A **1st Verse** (0:00)
Moderate Rock ♩ = 98

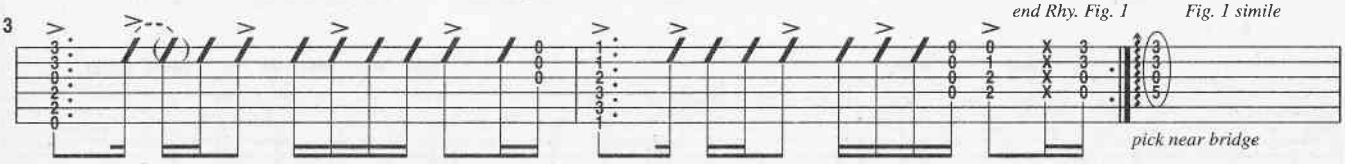
1. So you're standin' on the ledge — It looks like you might fall
Now you could have it all — if you learned a little patience



So far down — Well maybe you — were thinkin' about jumpin' (0:19)
for though I cannot — fly — I'm not content to crawl — To give me a little cre-

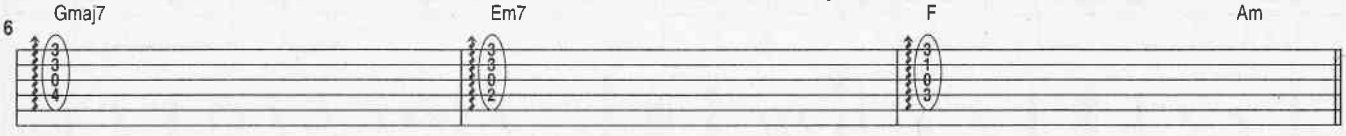
Em7 — F — Am — G5

Gtr. 3 (slightly dirty elec.)
Gtrs. 1 & 2 play Rhy. Fig. 1 simile
end Rhy. Fig. 1



dit — Have in me a little faith — I wanna be with you forever — but tomorrow's not too

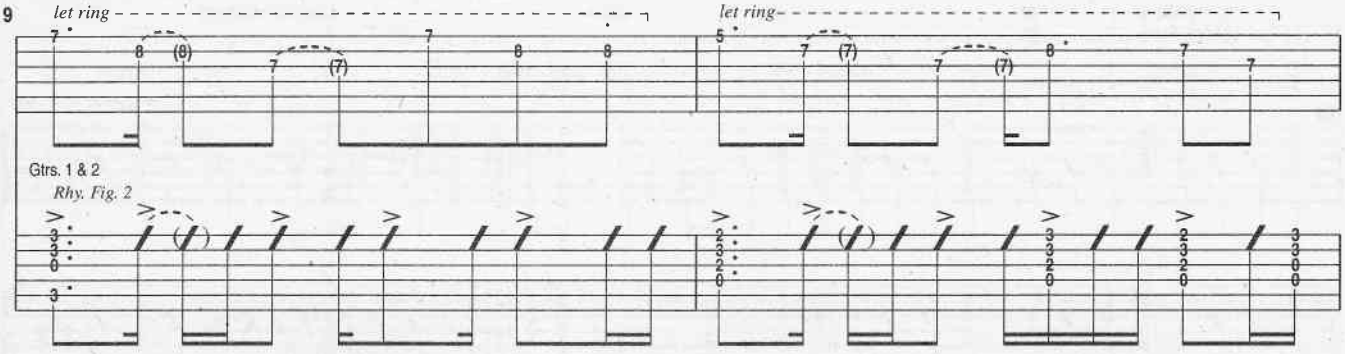
Gmaj7 — Em7 — F — Am



B **1st Pre-chorus** (0:29)
late — But it's always too late when you got nothin'

Csus2 — D — Dsus4 — D

Gtr. 4 (w/dist. & reverb)



As heard on Nine Days' Epic/550 Music recording THE MADDING CROWD

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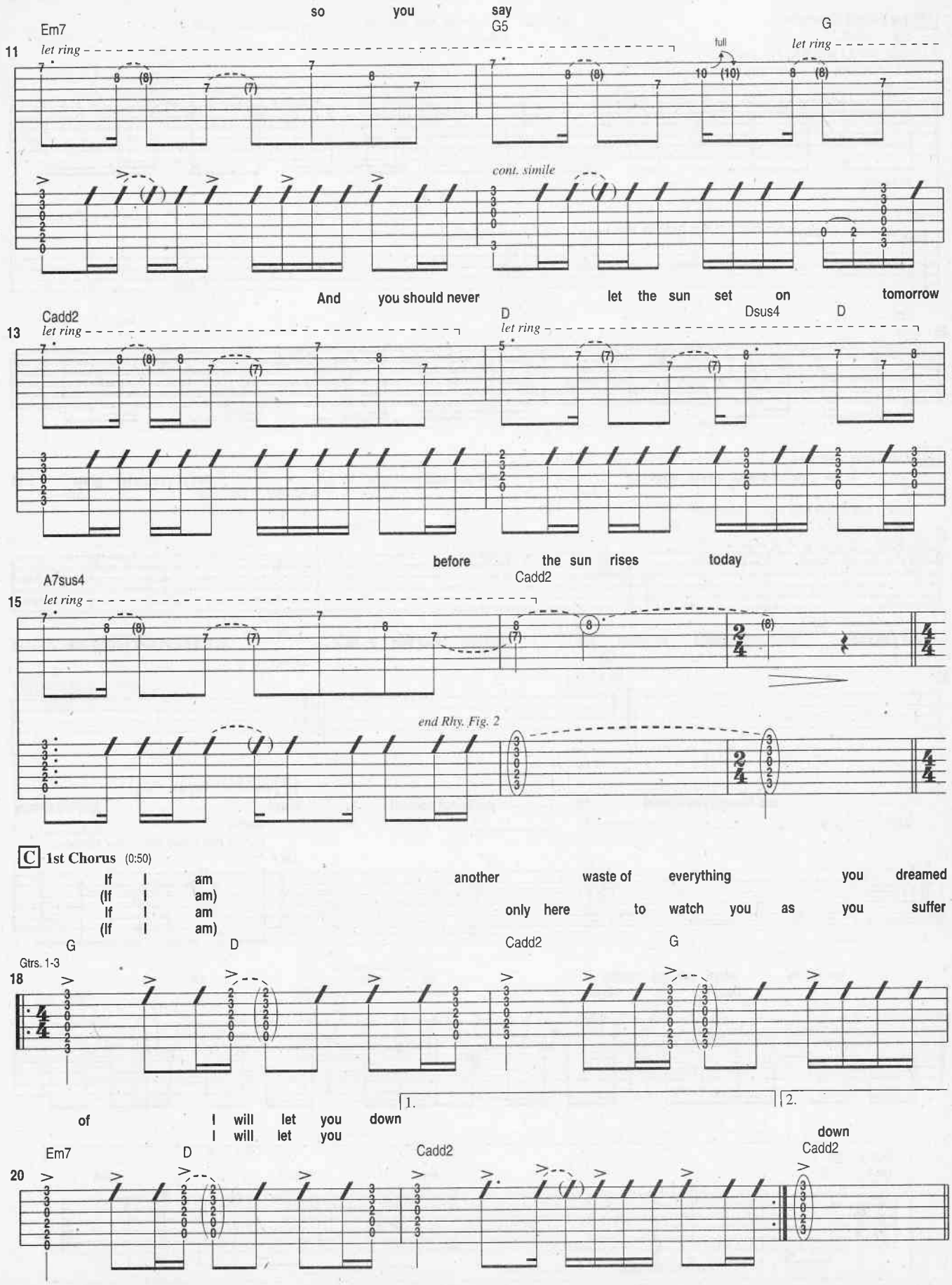

so you say
Em7
G5
G
11
let ring
full
let ring
cont. simile
And you should never let the sun set on tomorrow
Cadd2
D
Dsus4
D
13
let ring
let ring
before the sun rises today
A7sus4
Cadd2
15
let ring
end Rhy. Fig. 2
C 1st Chorus (0:50)
If I am
(If I am)
If I am
(If I am)
another waste of everything you dreamed
only here to watch you as you suffer
G
D
Cadd2
G
Gtrs. 1-3
18
1.
2.
of I will let you down
I will let you
down
Em7
D
Cadd2
Cadd2
20

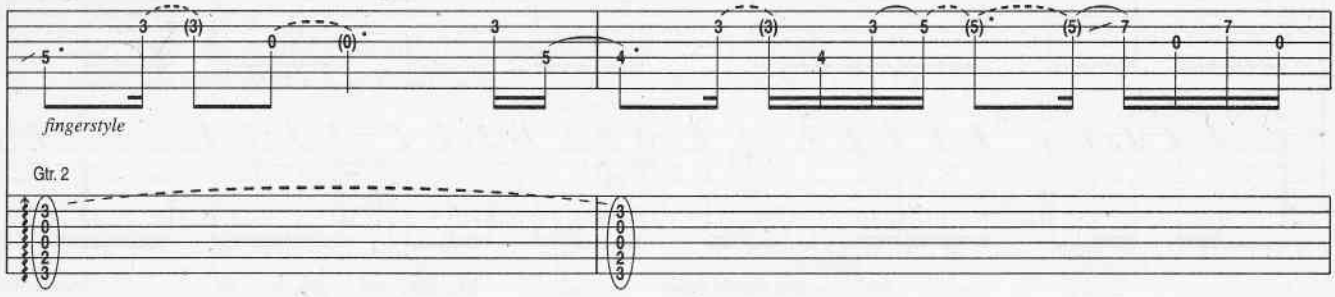
D **1st Guitar Solo** (1:10)

G5 Gmaj7

Gtrs. 1 and 2 play Rhy. Fig. 1 simile

Gtr. 5 (slightly dirty elec. w/fast chorus effect)

23 *let ring throughout*



fingerstyle

Gtr. 2

Em F Am

25 Gtr. 4

E **2nd Verse** (1:20)

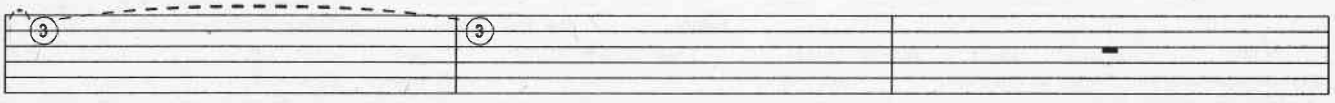
2. So you're walkin' on the edge and you wait your turn to fall but you're so far gone that

G Gmaj7 Em7

Gtrs. 1 and 2 play Rhy. Fig. 1 twice simile

Gtr. 6 plays Riff A

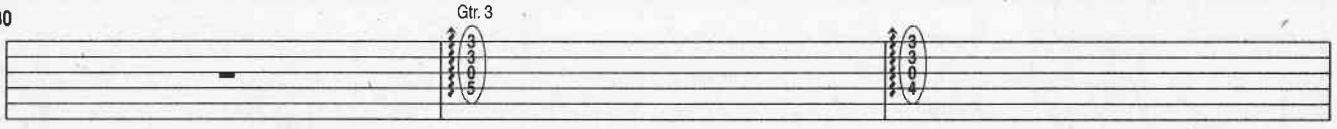
27



you don't see the hands upheld to catch you And you could find a fault in the heart that you've been handed

F Am G5 Gmaj7

30 Gtr. 3



pick near bridge

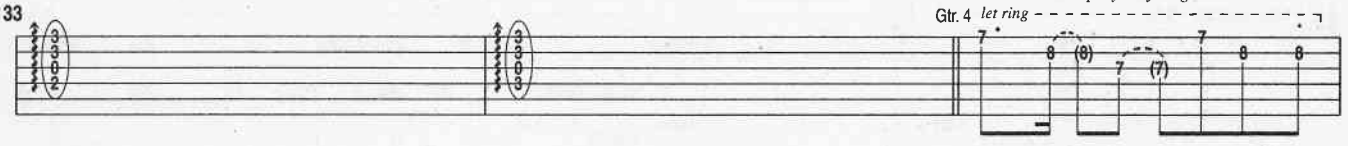
F **2nd Pre-chorus** (1:39)

and though you cannot fly you're not content to crawl And it's always

Em7 F Am Csus2

Gtrs. 1 and 2 play Rhy. Fig. 2 simile

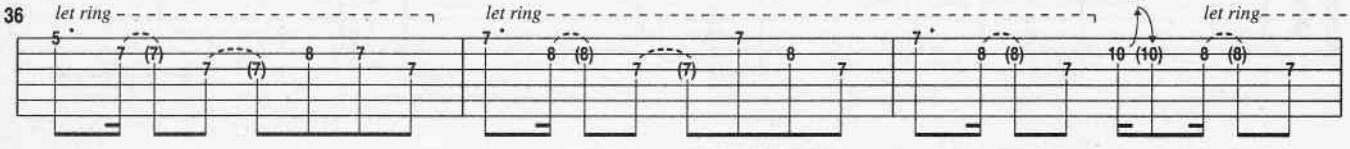
33 Gtr. 4 *let ring*



too late when you get nothin' so you say

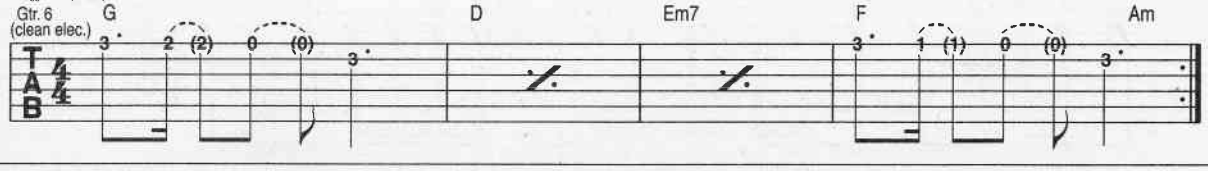
D Dsus4 D Em7 G5 G

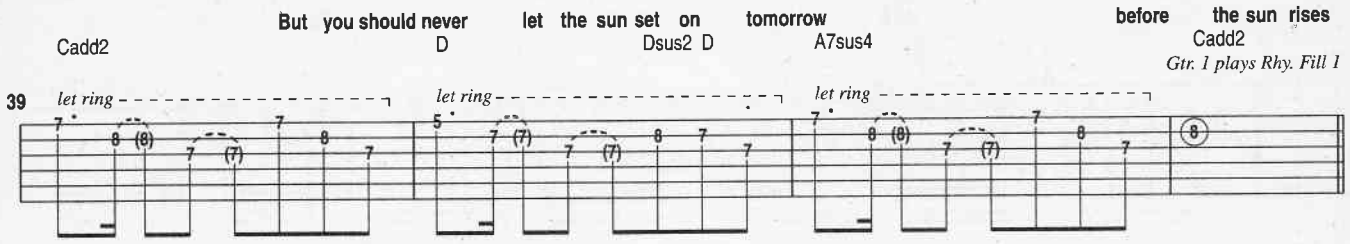
36 *let ring* *let ring* full *let ring*



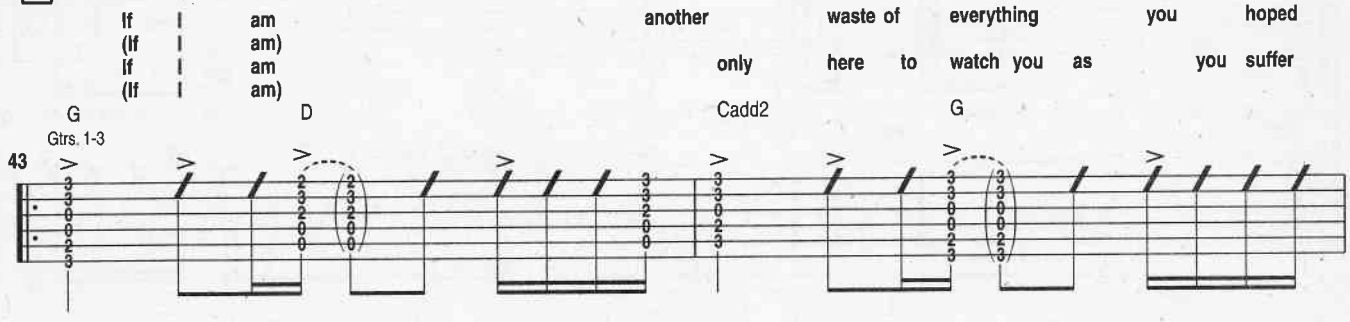
Riff A (1:20)

Gtr. 6 (clean elec.) G D Em7 F Am

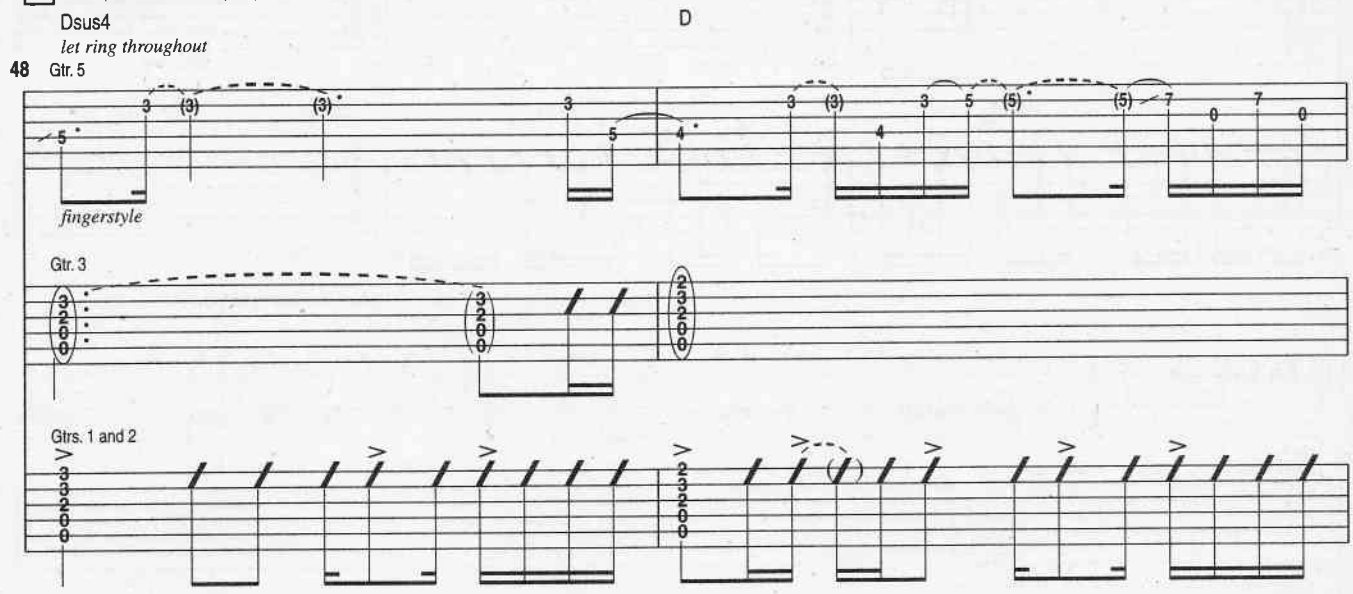


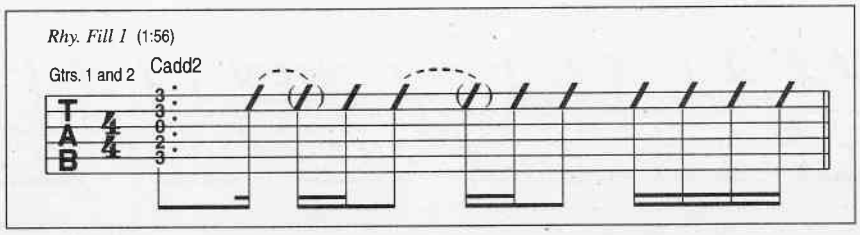


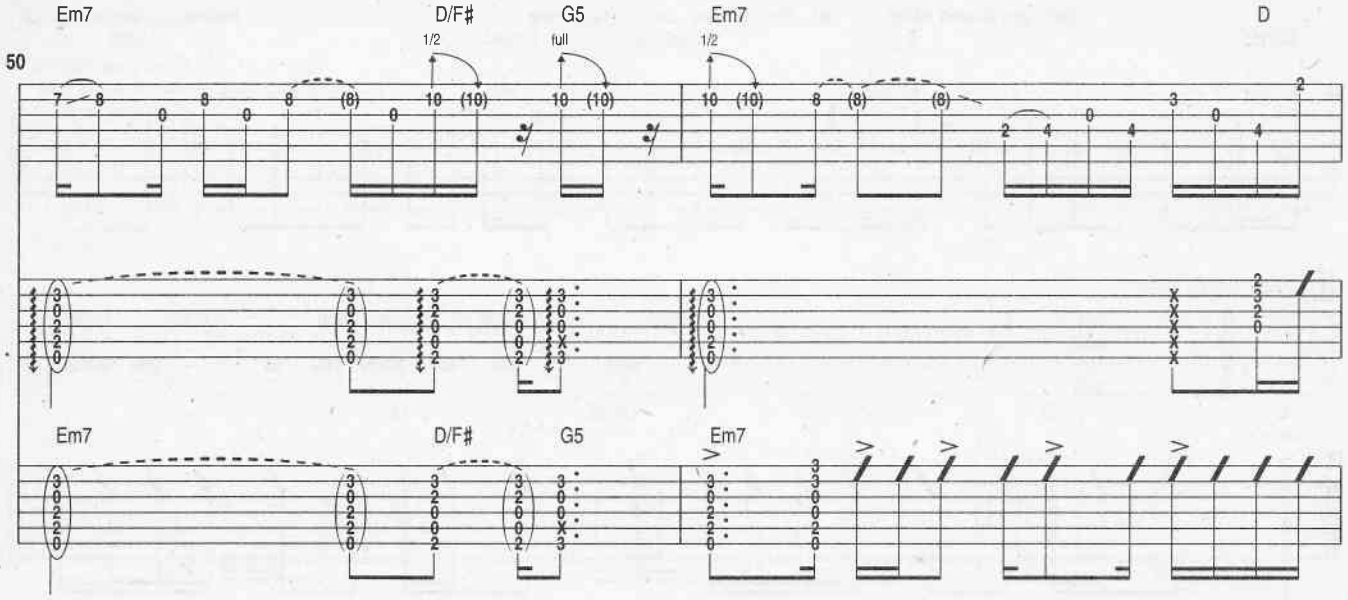
G **2nd Chorus** (1:59)

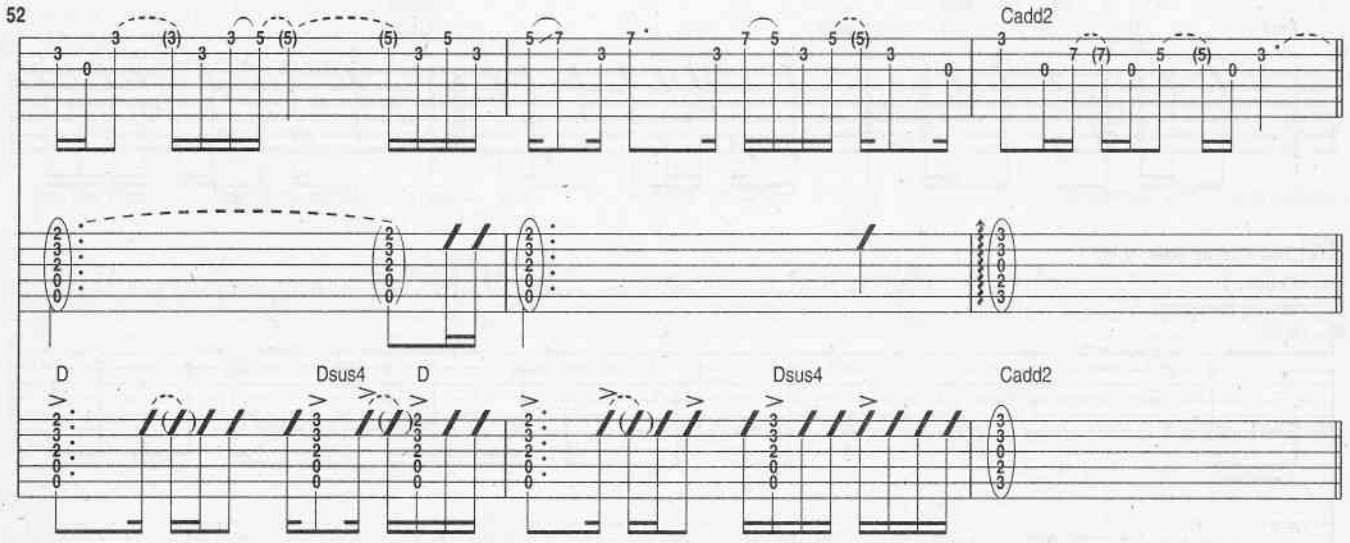


H **2nd Guitar Solo** (2:18)



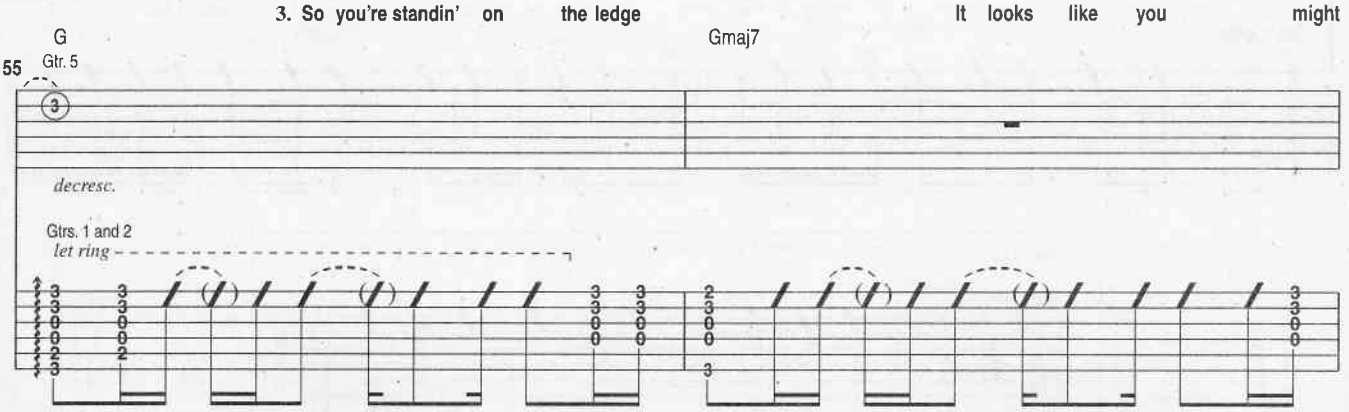


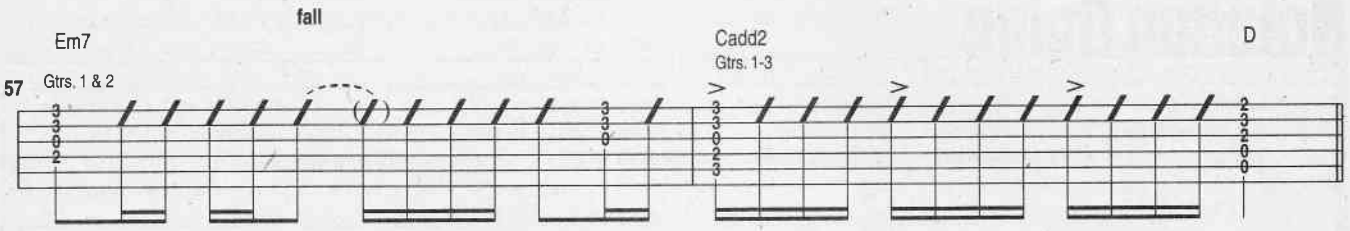




I **3rd Verse** (2:35)

3. So you're standin' on the ledge It looks like you might



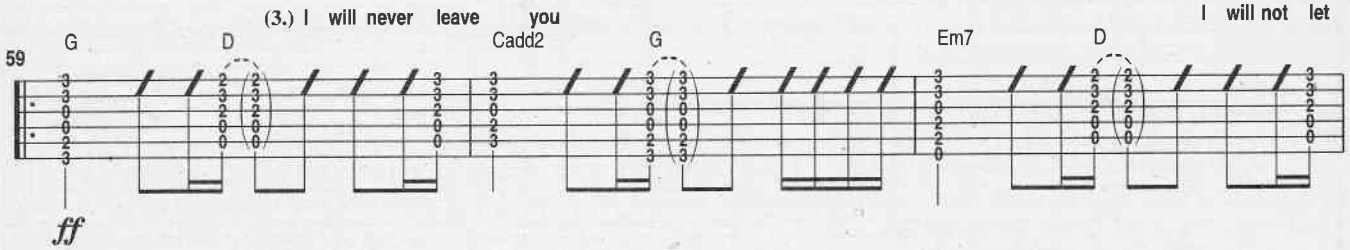


J **3rd Chorus** (2:45)

(1.) If I am another waste of everything you dreamed of I will let you down
(If I am)

(2.) answers we find are never what we had in mind so we make it up as , we go along

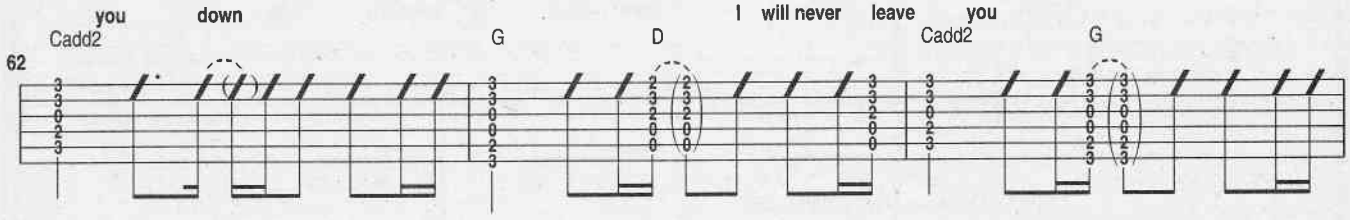
(3.) I will never leave you I will not let



If I am only here to watch you as you suffer
(I will let you down) (If I am)

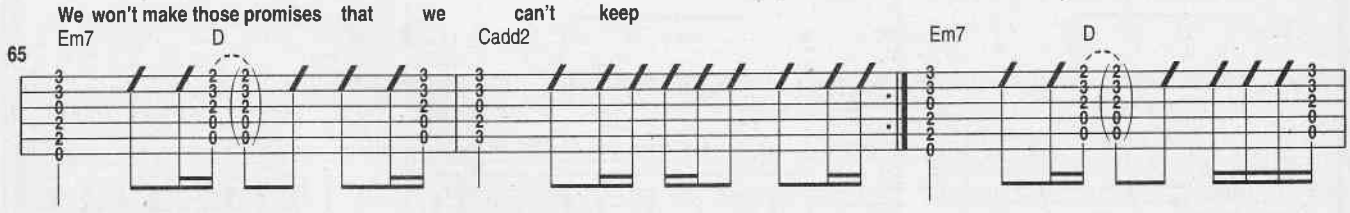
You don't talk of dreams I won't mention tomorrow
(I will let you down)

you down I will never leave you



1., 2. I will let you down The 3. I will not let
(If I am)

We won't make those promises that we can't keep

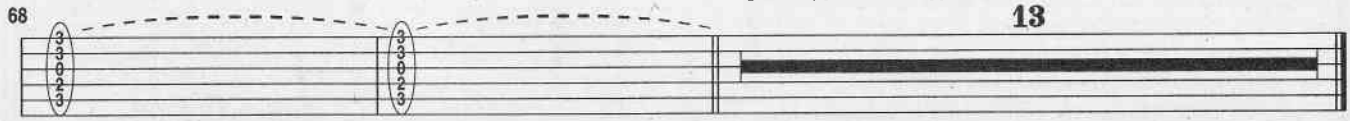


K **Outro** (3:46) *Fade Out*

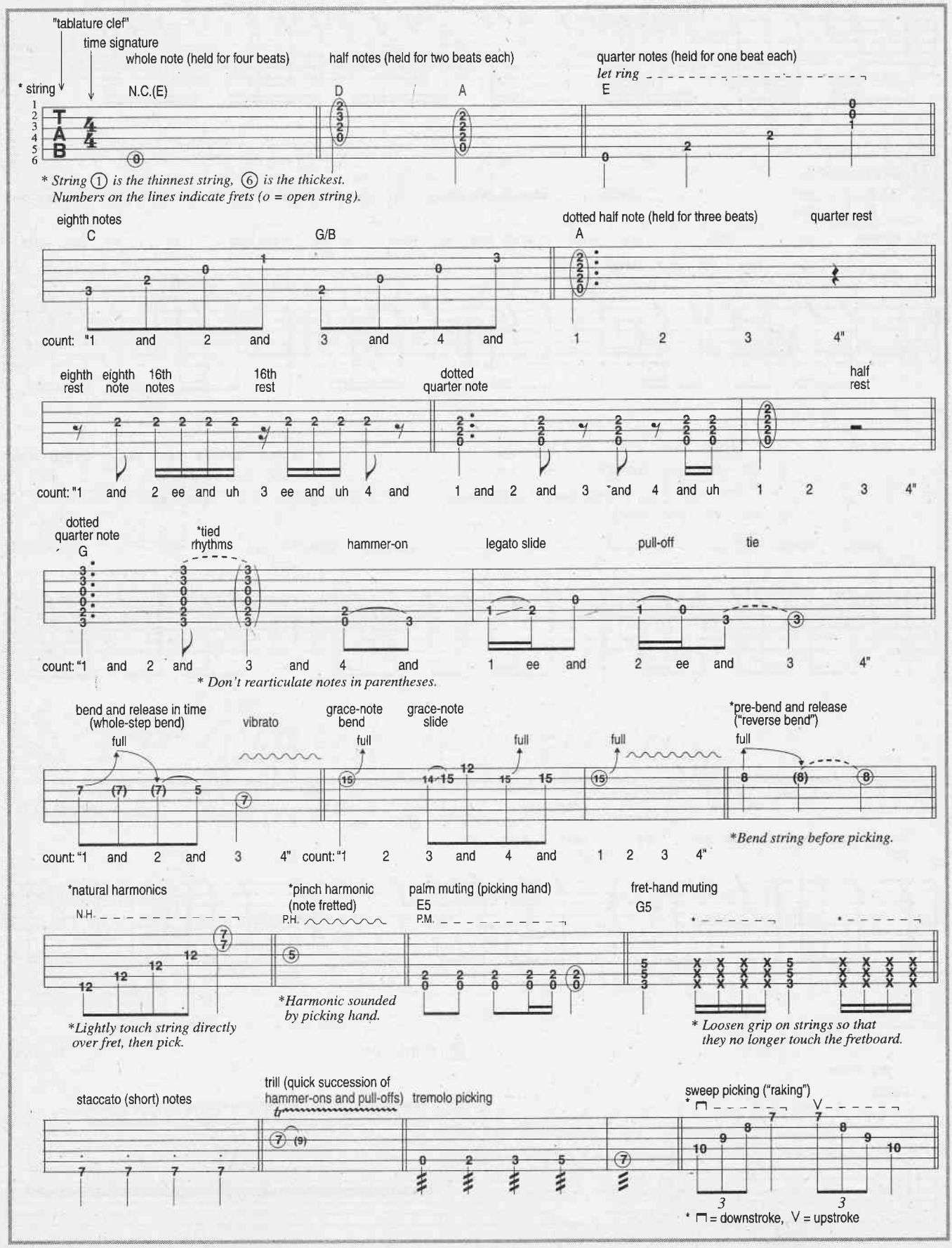
you down

Cadd2

Grtrs. 1-3 continue holding chord (with Gtr. 3 allowing random feedback) while drums play pseudo-march time; entire band gradually fades out at approx. 4:18.



Notation Guide


"tablature clef"
time signature
whole note (held for four beats)
half notes (held for two beats each)
quarter notes (held for one beat each)
let ring
* string
N.C.(E)
D
A
E
* String (1) is the thinnest string, (6) is the thickest.
Numbers on the lines indicate frets (o = open string).
eighth notes
C
G/B
A
dotted half note (held for three beats)
quarter rest
count: "1 and 2 and 3 and 4 and 1 2 3 4"
eighth rest
eighth note
16th notes
16th rest
dotted quarter note
half rest
count: "1 and 2 ee and uh 3 ee and uh 4 and 1 and 2 and 3 and 4 and uh 1 2 3 4"
dotted quarter note
G
*tied rhythms
hammer-on
legato slide
pull-off
tie
count: "1 and 2 and 3 and 4 and 1 ee and 2 ee and 3 4"
* Don't rearticulate notes in parentheses.
bend and release in time (whole-step bend)
full
vibrato
grace-note bend
grace-note slide
*pre-bend and release ("reverse bend")
count: "1 and 2 and 3 4" count: "1 2 3 and 4 and 1 2 3 4"
*Bend string before picking.
*natural harmonics
N.H.
*pinch harmonic (note fretted)
P.H.
palm muting (picking hand)
E5
P.M.
fret-hand muting
G5
*Lightly touch string directly over fret, then pick.
*Harmonic sounded by picking hand.
* Loosen grip on strings so that they no longer touch the fretboard.
staccato (short) notes
trill (quick succession of hammer-ons and pull-offs)
tremolo picking
sweep picking ("raking")
* ⊓ = downstroke, V = upstroke

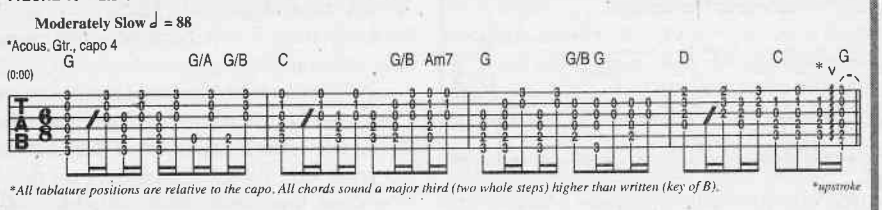
CONTINUED FROM PAGE 38

1:24 (see **FIGURE 13**) and fingerpicked sixths over the final I-IV-I-V^7-I cadence (G-C-G-D7-G) in the last two bars before the chorus (at 1:38; See **FIGURE 14**).

The use of two or more acoustic rhythm guitars, with each guitar playing a different set of chord voicings via a capo or Nashville tuning, is common among contemporary rock and country studio pros seeking to both fatten and sweeten the sound of a rhythm section. As pointed out earlier regarding "Peaceful Easy Feeling," "Best of My Love" and "Lyin' Eyes," the Eagles were very hip to these guitar-arranging techniques. To experience the magic of layered rhythm guitar parts firsthand, sit down with a jamming partner or tape recorder and play the two sets of corresponding chords used on the chorus of "Lyin' Eyes" (see **FIGURE 15**).

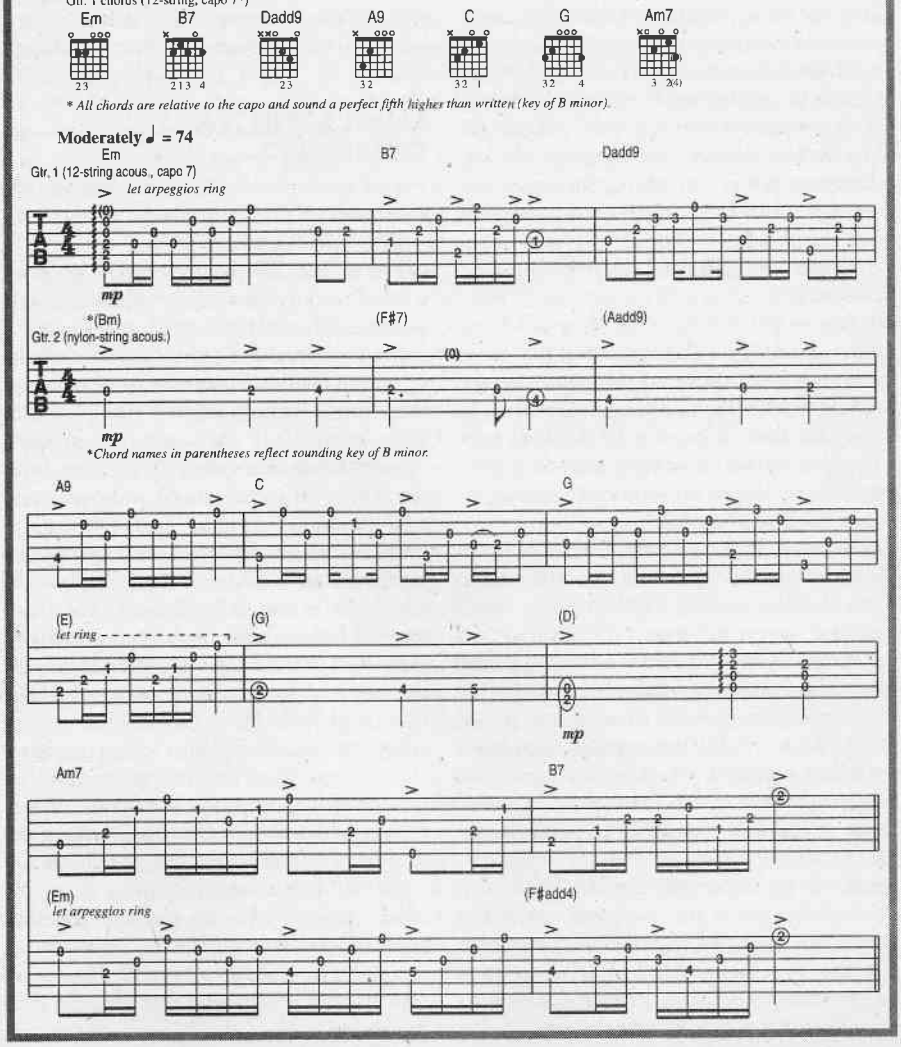
The Eagles also make effective use of a capoed acoustic guitar on the soulful 6/8 ballad "Take It to the Limit (*One of These Nights*)." **FIGURE 16** depicts the laid-back strum pattern employed throughout the majority of the song, as established in the four-bar intro. By using a capo at the fourth fret, the guitarist is able to strum big, ringing open-chord voicings in the acoustic guitar-friendly key of G, while sounding a major third (two whole steps) higher, in the key of B (a key probably chosen to showcase Randy Meisner's high, powerful voice).

FIGURE 16 "Take It to the Limit" intro



*All tablature positions are relative to the capo. All chords sound a major third (two whole steps) higher than written (key of B).

FIGURE 17 "Hotel California" intro (0:26)



These first-position "cowboy" chords add extra warmth and shimmer to the already big bed of harmony provided by the piano, bass, electric guitar and string section and impart a downhome country vibe to an otherwise r&b-flavored track. Notice how this strum pattern emphasizes the bass strings on the downbeats and the treble strings on the 16th-note upbeats. Also note the judicious use of "walking" bass-line fills within the pattern. These ascending and descending "walk-ups" and "walk-downs" add melodic interest to the accompaniment and help convey a strong feeling of forward motion within the chord progression. It is for these reasons, plus the fact that they sound big and are easy to play while holding the upper notes of the chord, that these types of ascending and descending bass-line fills have been employed by generations of country, bluegrass and folk guitarists.

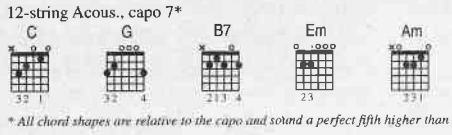
The crown jewel of the Eagles catalogue, "Hotel California" (*Hotel California*, 1976), features some of the band's finest acoustic guitar work. **FIGURE 17** is an excerpt from the song's classic intro. The main guitar part, performed by Don Felder on a 12-string with a capo at the seventh fret, is comprised mostly of arpeggiated open chords. By employing the capo, Felder is able to sound unusually high and bright-sounding voicings as easily and clearly as if they were in the first position. And thanks to the octave doubling of the 12-string, each of these chords contains additional high notes that make the voicings sound even brighter. Felder recorded this historic part with both a microphone and an internal pickup. The microphone's signal was sent directly to the mixing board, while the pickup's signal was routed through a Leslie (rotating speaker cabinet) set on slow speed and placed between two additional microphones, producing a psychedelic, stereophonic swirling sound.

Also shown in **FIGURE 17** is the six-string guitar melody (played on a nylon-string guitar without a capo) that begins at 0:26. Notice the deft use of open-string arpeggios in the fourth, seventh and eighth measures of this elegant passage.

FIGURE 18 depicts the chord voicings Felder strums on his capoed 12-string for the song's choruses. Be sure to use a relaxed, laid-back strumming pattern for these chords, mixing eighth-note rhythms with quarter notes and 16ths.

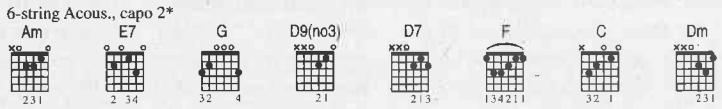
The live, "unplugged" version of "Hotel California," as heard on *Hell Freezes Over* (1994), contains some interesting and inspired musical twists, such as the Flamenco-style acoustic prelude played by Don Felder on nylon-string guitar and a nice reworking of the original arrangement that accommodates the relative strengths and weaknesses of an all-acoustic guitar lineup. Take, for example, the wise use of a

FIGURE 18 "Hotel California" chorus chords



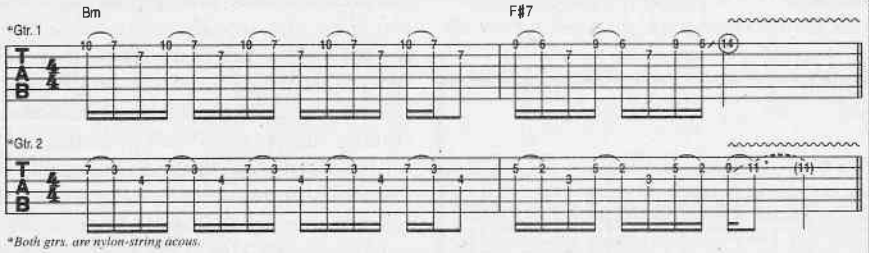
*All chord shapes are relative to the capo and sound a perfect fifth higher than written (key of B minor).

FIGURE 19 "Hotel California" capo 2* chords (from the *Hell Freezes Over* version)



*All chords are relative to the capo and sound one whole step higher than written (key of B minor).

FIGURE 20 "Hotel California" harmonized melody (from the *Hell Freezes Over* version)



*Both gtrs. are nylon-string acous.

capo-2 rhythm part (played as if the song were in A minor), which helps fill out the sound of the rhythm section and compensates for the missing electric guitar parts heard on the original version. **FIGURE 19** illustrates the chord shapes used for the song's verse and chorus sections in this transposed key.

Another practical and tasteful arranging decision the Eagles made for this live, acoustic version of "Hotel California" was to bring the twin lead nylon-string guitars on the outro solo down to a more comfortable register in the middle of the fretboard, with each guitarist playing a single eight-bar solo (Joe Walsh plays the first eight bars and Don Felder plays the second eight). For the grand finale, the two guitars team up to play the memorable harmonized melody in sixth intervals (as opposed to thirds, as they do on the studio version with electric guitars), with the higher harmony part from the original version brought down an octave. **FIGURE 20** shows the first two measures of this tastefully reworked section. Listen to the recording, then get together with a jamming buddy and see if you can follow the pattern and work out the arpeggios through the rest of the eight-bar progression (Bm-F#7-A-E7-G-D-Em-F#7). GWA

RICKIE LEE JONES

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JONES: "Danny's All-Star Joint," from the first album—I will play it once in a while by myself, but I don't think I could ever do it again with a band. Mostly, I've made peace with the songs —unless I find myself cringing at a lyric. But I can still relate to most of the songs. A song is just a room—something that is intact and already made, and when you go to present it again, it's new again. The moment it's not "new," I stop singing it. My problem with "Danny's All-Star Joint"—maybe it's because people really mistook that song for *me*. It was very cute ,,and it seemed to be at the epicenter of why the journalists wrote I was "streetwise."

GWA: How has your lyric writing developed over the years? I think it's more concise on your newer material.

JONES: I use fewer words. I think the writing has become more obtuse. When I first started, I really liked structure, I liked a moral to the story. As you get older, you learn that there really aren't morals, and that things don't always end when they end but blend into the next thing. My songs now are: Here's an idea, here's a picture, look how he turns his head, what do you think he sees. The pictures are deeper and not as simple.

GWA: What about your musical approach—how has that progressed?

JONES: Well, on *Ghostyhead*, I did a different kind of writing. I just went into the studio and wrote. A kind of true living jazz—we'll make it up on the spot. I think I had read that Bob Dylan wrote a lot of *Bringing It All Back Home* in the studio. And, like my Chain Austen project, where I led a hard rock group, I was delivering myself into new territory. I wanted to be like Jesus, going off into the desert.

GWA: What was your Chain Austen project all about?

JONES: In the last couple of years, I picked up the electric guitar, got a wah-wah pedal and went out with the HORDE Tour as Chain Austen. I got to do what I could never do as Rickie Lee Jones. Little by little, I'm gaining confidence on the electric, which I really love to play. The fingerboard is the same as on the acoustic, but it's really a different instrument. It's fun working with electricity.

GWA: Your reference to Jesus is a good lead-in for the next question. Wouldn't you agree that there's more spirituality in your later work? Angels and eternal questions appear in the lyrics.

JONES: Definitely on *Traffic From Paradise* and on *Ghostyhead*. But it all shows up as far back as *Flying Cowboys*. There's a floating spirit on all of those, and all the time I'm either addressing God or talking about God. A lot of the time, what I see is a picture of this beautiful and terribly sad resolve to go on. And that seems to be the prayer I hear. As we get older, we resolve to become content and find solace in that which didn't deliver what we'd hoped. Somewhere in that is our dialogue with God.

GWA: Are there works of fiction and poetry that influence you?

JONES: There are times when I read a lot and times that I don't. I could definitely say that I read the Bible all the time. I'm not afraid to read the Bible, although I'm not a Christian. But I really love to read it. I read the Old Testament. This book that's been here for thousands of years, filled with horrible stories, funny stories, whole chapters devoted to counting. Wow, what a marvelous book. Everybody's always talking to God. GWA

MARK KNOPFLER

CONTINUED FROM PAGE 32

electric rhythm—as a backdrop for electric soloing? This is powerfully evident on *Sailing to Philadelphia*.

KNOPFLER: Well, it's something I've done on a lot of records, I suppose, because acoustic guitar is often what I pick up to write a song. For me, that's where the root of the song lies. It's the link between the sofa and the studio. Because when I first present a song to my band, it's on acoustic guitar—often because that's the way it's been written. They just gather round and I play and sing it to them.

GWA: You've got some major-league guests on the album. "Sailing to Philadelphia," in which you're joined by James Taylor, lends itself to being a duet because there are two characters in the song. But how did you get the idea to duet with Van Morrison on "The Last Laugh?"

KNOPFLER: Because it begins with a question: "Don't you love the sound of the last laugh?" So I was really conscious of two people in the room when I was writing the song, of a question-and-answer kind of dialogue. And Van started singing it in my head. [*laughs*] We've worked together before, in San Francisco in the Eighties, so it was just one small step to make it happen. And it's a much-treasured contribution to the album.

MARK KNOPFLER

CONTINUED

GWA: The entire album has a very understated, natural kind of feel. Was it mostly just you and the band playing together live in the studio?

KNOPFLER: Of course. I go for band performances. I try to keep overdubs to a minimum. When you're sharing the same air, that's when you really get the good stuff. For instance, on "Sailing to Philadelphia" and "The Last Laugh" I played lead guitar live with the band when it was all going on. On "Sailing to Philadelphia" I added the acoustic guitar afterwards.

But of course my lead vocals need much more work. I often have to sing the song quite a few times and make a composite to get the best vocal I can out of all the performances. I'm not a Van Morrison. He can sing like a bird straightaway. It's like when I hear Louis Armstrong playing, or Dolly Parton singing. You get the feeling that they just can't do anything bad. A flat or sharp note is not in their vocabulary. GWA

SOUND DECISIONS

CONTINUED FROM PAGE 44

tar would probably bring you closer than a larger or rosewood guitar would.

Dreadnought guitars also became popular with bluegrass musicians as that style began to achieve its classic form in the Forties. Pioneer bluegrass guitar stylists like Lester Flatt wanted boomy bass runs to punctuate and fill between sung verses and a thinner sound on the high strings to keep the strums from competing for space with the mandolin. It's no wonder that most bluegrass guitarists favored, and still favor, the rosewood dreadnought.

The original country bluesmen, however, preferred smaller guitars, and so do most contemporary country blues players. The guitar in country blues has a completely different role from the guitar in singer-songwriter pop or country music. Instead of being a background accompanist that's simply strummed, it's a virtuosic equal partner to the voice. Most acoustic blues players prefer to trade off their vocal lines against a vocal-sounding, midrangy instrument. That means a small guitar, often mahogany. (Sometimes it even means a steel- or wood-bodied resonator guitar played with a slide—and that's about as thick and vocal a sound as you've going to get.)

Playing in a country band is yet another story. Your most important job as an acoustic guitarist is to keep the beat with a steady, strummy ring. Check out footage of classic country bands and you'll often see this role filled by an archtop guitar, an ideal instrument for adding a percussive chuck-chuck to the mix without introducing too much bass—archtops usually sound percussive rather than boomy on the low strings.

Today you'll see big dreadnoughts doing this job, and a lot of the time—even in the studio—they'll be high-quality laminate guitars rather than fine all-wood guitars. Why? I'm not completely sure, but I'd guess many musicians prefer them because they tend to lack the finer guitars' boomy bass that would muddy up the band sound. At the same time, they add the kind of twangy jangle on the high strings that makes country music sound country.

Many country bands—especially in the studio—even use the *high-string guitar* (said to be in *Nashville tuning*), a regular guitar strung with the sixth, fifth, fourth and sometimes even the third strings tuned an octave higher than usual. Talk about adding ring while eliminating lows and mids!

Playing acoustic guitar in a rock band has turned from being a thankless task into an art thanks to improvements over the last decade in studio recording techniques, guitar pickups, mixing consoles and acoustic guitar amps. The term *rock* embraces so many styles that it's hard to generalize. Like a wallful of grungy sound? Try a midrangy guitar—it'll create the same mudslide effect that a lot of your electric colleagues now get by strumming hard on a seven-string solidbody. But if you want a neat jangle that cuts through the mud instead of being part of it—well, you should know the answer by now: Get a big guitar that rings. For inspiration, go back to some of those early acoustic guitar-driven Beatles songs like "I've Just Seen a Face" or "I'll Follow the Sun." Listen down into the mix for the strummy acoustic guitars, and think how much they add to the bouncy, up feeling of those songs.

AMPLIFICATION AND RECORDING

How to alter your guitar tone on your home recording console or when using an amplifier is the subject for another article. Or a series. Or a whole book. But before we come to an end, allow me to give you a few tips that might start you more quickly, and confidently, down a productive path.

1. You can do some amazing things to alter your sound, but alchemists couldn't turn lead into gold and you can't turn mahogany into rosewood or a dreadnought into a parlor guitar. What you *can* do is change thick to thin or vice versa, so your guitar will fill a different musical space.

2. The secret to this electronic alchemy is to experiment first with your midrange controls, then adjust your highs and lows to fit what you've done to the mids. The midrange is the main factor in determining the fatness or thinness of your tone. Trying to adjust with the high and low ends without first setting your mids usually makes it harder to locate the tone you want. Guitar tone is complex, and different parts of the sound spectrum depend on other parts. For example, cutting mids may make your highs sound cleaner and clearer without you even having to touch the high controls, thus making it possible to achieve more cutting highs without adding jangle and fret noise.

3. If you want your acoustic guitar to sound acoustic when amplified, get a dedicated acoustic guitar amplifier. A regular electric guitar amplifier is designed to produce distortion and a strong midrange, and to eliminate the tinkle that makes a steel-string acoustic guitar sound the way it does. You might enjoy the unique tones—something like an archtop—that you can get by plugging a flat-top into an electric guitar amp. That's another story. But don't expect an electric guitar amp to reproduce the natural sound of a flat-top guitar. It's not supposed to.

OWNING MORE THAN ONE GUITAR

Sometimes you just gotta have more than one sound, and I'm sure that if you just sit down with your family and patiently explain the differences between big and small, and rosewood and mahogany guitars they'll be sure to understand why you've just got to have more than one instrument.

But seriously, once you understand that there are some basic differences in guitar sound, you and your bank account have to come to grips with whether you're going to be the kind of guitarist who owns one guitar or at least two. It has a lot to do with your needs—real or perceived—and also with your personality. Some people just like to stick with one favorite guitar. Maybe they'll also own a beater to throw in the trunk of the car for a picnic, but that's it. Others may be inspired by switching off between instruments. If you belong to this group, you should think about whether you want to keep on buying the same instrument, or else enjoy the very real differences between instruments of different sizes and woods.

CONCLUSION

I hope that I've cleared some things up for you about guitar sound, but perhaps some confusion remains. So let's review some basic points:.

Bigger guitars tend to have boomier bass and a proportionally thinner sound on the high strings.

Mahogany guitars tend to have a proportionally thicker sound on the high strings.

What about a big guitar that's mahogany, huh? Well, the answer is that you've got to hear for yourself. Do something that you've probably done a dozen times before—and, if you haven't, now's the time to start. Go to a music store with a pocketful of different-gauge picks and play through a wall full of guitars, and listen for the differences between them. Hands-on, ears-on experience is the only real way to learn. GWA

Larry Sandberg, author of the much-acclaimed The Acoustic Guitar Guide *(a cappella), will debut his new all-purpose* GWA *column next issue.*

GUITAR WORLD BACK ISSUES

0191-January 1991
LED ZEPPELIN COVER
Led Zeppelin "The Song Remains the Same," Led Zeppelin "Ramble On"

0491-April 1991
STEVE VAI COVER
Stevie Ray Vaughan "Superstition," Cinderella "Shelter Me," Extreme "Pornografitti"

0591-May 1991
MR. BIG COVER
AC/DC "Money Talks," The Doors "Roadhouse Blues," Steppenwolf "Born To Be Wild"

0691-June 1991
JIMI HENDRIX COVER
Eagles "Hotel California," Van Halen "Ice Cream Man," Jimi Hendrix "Changes"

0991-September 1991
VAN HALEN COVER
Extreme "Hole Hearted," Jane's Addiction "Been Caught Stealing," Tom Petty "Refugee"

1291-December 1991
MEGADETH COVER
Lynyrd Skynyrd "Freebird," Primus "Tommy The Cat," Motley Crue "Looks That Kill

0192-January 1992
NUNO BETTENCOURT COVER
Guns N' Roses "Live and Let Die," Extreme "More Than Words," Queensryche "Jet City Woman"

0292-February 1992
SLASH COVER
Nirvana "Smells Like Teen Spirit," The who "Won't Get Fooled Again," Neil Young "Hey Hey, My My"

0492-April 1992
SPINAL TAP COVER
Mr. Big "To Be With You," Pink Floyd "Shine On You Crazy Diamond," Spinal Tap "Big Bottom," Spinal Tap "Tonight I'm Gonna (Rock You Tonight)"

0592-May 1992
RANDY RHOADS COVER
Jimi Hendrix "Angel," Red Hot Chili Peppers "Under the Bridge," Ozzy Osbourne "Flying High Again"

0692-June 1992
KIM THAYIL COVER
Eric Clapton "Tears In Heaven," Ugly Kid Joe "Everything About You," Joe Walsh "Rocky Mountain Way"

0792-July 1992
JOE SATRIANI COVER
Queen "Stone Cold Crazy," Testament "So Many Lies," Gary Moore "Cold Day In Hell"

0892-August 1992
IOMMI/HETFIELD COVER
Led Zeppelin "The Lemon Song" Black Crowes "Remedy" Black Sabbath "Paranoid"

0992-September 1992
JIMI HENDRIX COVER
The Beatles "Sgt. Pepper" Megadeth "Skin O' My Teeth" U2 "Mysterious Ways"

1092-October 1992
ERIC CLAPTON COVER
Eric Clapton "Wonderful Tonight" Bruce Springsteen "Born To Run" Crosby, Stills and Nash "Suite: Judy Blue Eyes"

1292-December 1992
NUNO BETTENCOURT COVER
Extreme "Stop the World" Red Hot Chili Peppers "Breaking the Girl" Eric Clapton "Layla" (Acoustic) ACDC "Highway To Hell"

0193-January 1993
ANGUS YOUNG COVER
Pearl Jam "Even Flow" Stevie Ray Vaughan "Shake For Me" Helmet "Unsung"

0393-March 1993
FUTURE SHOCK COVER
Pantera "This Love" Temple of the Dog "Say Hello 2 Heaven" Soul Asylum "Somebody to Shove" Jimi Hendrix "Little Wing" (two versions)

0493-April 1993
VERNON REID COVER
Def Leppard "Let's get Rocked" Living Colour "Leave It Alone" Poison "Stand" Stevie Ray Vaughan "Wham!"

0593-May 1993
LED ZEPPELIN COVER
Van Halen "Won't Get Fooled Again" Rush "The Spirit of Radio" Dream Theater "Pull Me Under"

0693-June 1993
ERIC CLAPTON/ NEIL YOUNG UNPLUGGED COVER
Ugly Kid Joe "Cat's In The Cradle" Neil Young "Harvest Moon" Alice In Chains "Angry Chair" Lynyrd Skynyrd "Sweet Home Alabama"

0793-July 1993
ANTHRAX COVER
Led Zeppelin "Kashmir" Coverdale Page "Pride and Joy" Anthrax "Only"

1293-December 1993
LED ZEPPELIN COVER
Led Zeppelin "10 Years Gone" Sepultura "Territory" Smashing Pumpkins "Cherub Rock"

0194-January 1994
JIMI HENDRIX COVER
Eric Clapton "Stone Free" Rush "Stick It Out" Bob Marley "Get Up Stand Up"

0394-March 1994
ZZ TOP COVER
Pearl Jam "Black" Primus "DMV" Doors "People Are Strange" ZZ Top "Cheap Sunglasses"

1093-October 1993
CLASSIC ROCK RULES COVER
Kansas "Dust In The Wind" Santana "Black Magic Woman" Megadeth "Angry Again" Radiohead " Creep"

0494-April 1994
DIMEBAG COVER
Pink Floyd "Wish You Were Here" Metallica "Am I Evil" Stone Temple Pilots "Creep" Smashing Pumpkins "Disarm"

0594-May 1994
SOUNDGARDEN COVER
Pantera "I'm Broken" James Taylor "Fire and Rain" Joe Satriani "Mighty Turtle Head" Tom Petty "Breakdown"

0694-June 1994
THE WHO COVER
The Who "Pinball Wizard" Beck "Loser" Nirvanah "All Apologies" Jimi Hendrix "Hear My Train A Comin'" (Acoustic) Candlebox "You"

0794-July 1994
ALLMAN BROTHERS BAND COVER
Danzig "Twist of Cain" Boston "More Than A Feeling" Allman Brothers Band "Midnight Rider" Cracker "Low"

0894-August 1994
STONE TEMPLE PILOTS COVER
Rolling Stones "Beast of Burden" Collective Soul "Shine" Spin Doctors "Cleopatra's Cat" Stone Temple Pilots "Vasoline"

0994-September 1994
PINK FLOYD RETURNS COVER
Green Day "Longview" Eagles "Life in The Fast Lane" Helmet "Milquetoast" Pink Floyd "Take it Back"

1094-October 1994
ROLLING STONES COVER
Candlebox "Far Behind" John Mellencamp "Wild Night" Stone Temple Pilots "Interstate Love Song" Rick Derringer "Rock and Roll, Hochie Koo"

1194-November 1994
PRINCE COVER
Pantera "Planet Caravan" Jane's Addiction "Mountain Song" The Doors "Love Her Madly" James Brown Sex Machine" Beavis and Butthead Theme Song

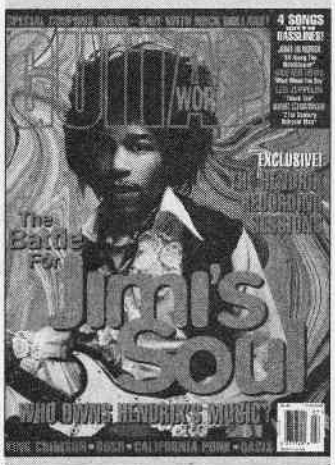
1294-December 1994
ERIC CLAPTON COVER
Danzig "Until You Call On The Dark" Jimi Hendrix "Voodoo Child (Slight Return)" Weezer "Undone (The Sweater Song)" Eric Clapton "I'm Torn Down"

0195-January 1995
PUNK GUITAR COVER
Nirvana "About a Girl" Led Zeppelin "Gallow's Pole" Dream Theater "Erotomania" R.E.M. "What's the Frequency, Kenneth?"

0295-February 1995
VAN HALEN COVER
AC/DC Back in Black" Soundgarden "Fell On Black Days" Bob Seger "Night Moves" Queensryche "Bridge"

0395-March 1995
KURT COBAIN COVER
Stevie Ray Vaughan "Pride & Joy" (Unplugged) Eagles "Hotel California" (Unplugged) Tom Petty

0495-April 1995
PEARL JAM COVER
The Allman Brothers Band "In Memory of Elizabeth Reed" Hole "Doll Parts" Weezer "Buddy Holly" Yes "The Clap"



0795-July 1995
JIMI HENDRIX COVER
Jimi Hendrix
"All Along The Watchtower"
Dave Matthews
" What Would You Say"
Led Zeppelin
"Thank You" King Crimson
"21st Century Schizoid Man"

0595-May 1995
15 YEARS OF HOT GUITAR COVER
R.E.M. "It's the End of the World As We Know IT" Metallica "Creeping Death" Nirvana "The Man Who Sold The World" Van Halen "Eruption"

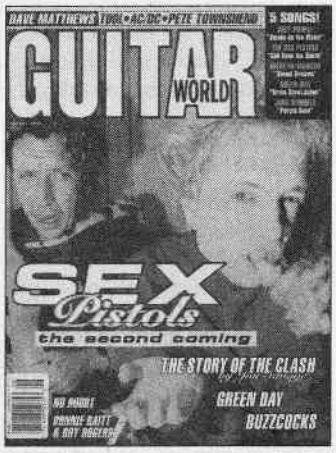
0695-June 1995
TRENT REZNOR COVER
White Zombie "More Human Than Human" Sheryl Crow "Strong Enough" Stone Temple Pilots "Pretty Penny" Bruce Springsteen "Glory days

0895-August 1995
SOUL ASYLUM COVER
Blues Traveler "Run-Around" Soul Asylum "Misery" Neil Young "Old Man" Creedence Clearwater Revival "Fortunate Son" Bush "Little Things"

0995-September 1995
NEIL YOUNG COVER
The Grateful Dead "Friend of the Devil" The Velvet Underground "Sweet Jane" The Rembrandts "I'll Be There" Stevie Ray Vaughan "The House Is Rockin'"

1095-October 1995
BRUCE SPRINGSTEEN COVER
Collective Soul "December" Better Than Ezra "Good" Pink Floyd "Money" Van Morrison "Brown Eyed Girl"

0196-January 1996
FIVE DECADES OF GUITAR COVER
Led Zeppelin "Over the Hills and Far Away" Live "Lightning Crashes" Goo Goo Dalls "Name" Toadies "Possum Kingdom"



0896-August 1996
SEX PISTOLS COVER
Deep Purple "Smoke on the Water" The Sex Pistols "God Save The Queen" Marylin Manson "Sweet Dreams" Green Day "Brain Stew/Jaded" Jimi Hendrix "Purple Haze"

0396-March 1996
DAVE NAVARRO COVER
Metallica "One" Jimi Hendrix "Red House" Ozzy Osbourne "Crazy Train" Bush "Glycerine"

0496-April 1996
CORGAN/VAN HALEN COVER
Everclear "Santa Monica" Aerosmith "Dream On" Joan Osbourne "One of Us" Beasty Boys "Fight For Your Right" Korn "Shoots and Ladders"

0596-May 1996
PRESIDENTS OF THE UNITED STATES OF AMERICA COVER
Oasis "Wonderwall" Alice In Chains "Heaven Beside You" Van Halen "Can't Stop Lovin' You" The Allman Brothers Band "Jessica"

0696-June 1996
DIMEBAG COVER
Led Zeppelin "Stairway To Heaven" Foo Fighters "Big Me" Kiss "Deuce" (Live) R.E.M. "Drive 8" The Nixons "Sister"

0796-July 1996
METALLICA COVER
Metallica "Enter Sandman" Soundgarden "Black Hole Sun" Stone Temple Pilots "Big Bang Baby" Pantera "Drag The Waters"

1096-October 1996
KURT COBAIN COVER
Nirvana "Lake of Fire" Van Halen "Runnin' With The Devil" Red Hot Chili Peppers "Give It Away" Metallica "King Nothing" Nada Surf "Popular"

1196-November 1996 cover
R.E.M. COVER
311 "Down" Jimi Hendrix "Hey Joe," Rage Against the Machine "Bombtrack" Tom Petty "The Waiting" The Doors "Love Me Two Times"

1296-December 1996
MARILYN MANSON COVER
Smashing Pumpkins "Tonight, Tonight" Bush "Machinehead" Oasis "Champagne Supernova" Rush "Tom Sawyer"

0197-January 1997
BUSH COVER
Metallica "Hero Of The Day" Tool "Stinkfist"- Nirvana "Aneurysm" Van Halen "You Really Got Me" Bush "Swallowed"

0297-February 1997
100 GREATEST GUITARISTS COVER
Van Halen "Can't Get This Stuff No More" Beatles "Mother Nature's Son" Korn "No Place to Hide" Sheryl Crow "If It Makes You Happy" Marilyn Manson "The Beautiful People

0497-April 1997
AEROSMITH COVER
Pink Floyd "Brain Damage/Eclipse" Cake "The Distance" David Bowie "Ziggy Stardust" U2 "One"

0597-May 1997
100 RAREST, WEIRDEST & MOST EXPENSIVE GUITARS COVER
No Doubt "Just A Girl" Cheap Trick "Surrender" Live "All Over You" ZZ Top "Tush"

0697-June 1997
SUMMER OF LOUD OZZFEST COVER
The Wallflowers "One Headlight" The Verve Pipe "The Freshmen" Black Sabbath "Supernaut" Offspring "Self Esteem"

0797-July 1997
311 COVER
Nine Inch Nails "Head Like a Hole" Foo Fighters "Monkey Wrench" U2 "Staring at the Sun" Jimi Hendrix "Dolly Dagger"

0897-August 1997
FOO FIGHTERS COVER
Fleetwood Mac "Go Your Own Way" Blur "Song 2" Blue Oyster Cult "Don't Fear The Reaper" Beck "The New Pollution" Live "Freaks"

0997-September 1997
U2 COVER
Steve Miller Band "The Joker" 311 "Transistor" Jethro Tull "Aqualung" Korn "A.D.I.D.A.S"

1097-October 1997
ROLLING STONES COVER
Sugar Ray "Fly" Mighty Mighty Bosstones "The Impression That I Get" Pantera "Walk" The Police "Every Breath You Take"

1197-November 1997
JANE'S ADDICTION COVER
Smash Mouth "Walking On The Sun" Fleetwood Mac "The Chain" (Live) Ted Nugent "Cat Scratch Fever"

1297-December 1997
METALLICA COVER
Elton John "Candle In The Wind" Rolling Stones "Tumbling Dice" Days of the New "Touch, Peel and Stand" AC/DC "Dirty Deeds Done Dirt Cheap"

0198-January 1998
LED ZEPPELIN COVER
Led Zeppelin "Communication Breakdown" Led Zeppelin "Dancing Days" Tool "Aenima" Green Day "Good Riddance (Time of Your Life)"

0298-February 1998
BEST AND LOUDEST IN '98 COVER
Alice In Chains "Would?" Bob Dylan "Like a Rolling Stone" Deftones "Be Quiet and Drive" Police "Roxanne" Sam & Dave "Soul Man"

0398-March 1998
VAN HALEN COVER
Blink 182 "Dammit (Growing Up)" Guns N' Roses "November Rain" Matchbox 20 "Push" Van Halen "Ain't Talkin' 'Bout Love"

0498-April 1998
READER'S POLL COVER
Radiohead "Karma Police" Van Halen "Without You" John Fogerty "Centerfield" Big Wreck "The Oaf"

0598-May 1998
ERIC CLAPTON COVER
Sublime "Santeria" Eric Clapton "I Shot the Sheriff" Pantera "Floods" Pink Floyd "Hey You" Les Claypool "South Park Theme"

0698-June 1998
JIMMY PAGE COVER
Led Zeppelin "Achilles Last Stand" Led Zeppelin "Kashmir" Metallica "Devil's Last Dance" Page & Plant "Most High" Bob Dylan "Tangled Up In Blue"

0798-July 1998
SMASHING PUMPKINS COVER
Metallica "Seek & Destroy" Fastball "The Way" Chicago "25 or 6 to 4" Marcy Playground "Sex and Candy" Creed "Torn"

0998-September 1998
100 GREATEST SOLOS COVER
Radiohead "Paranoid Android" Jimi Hendrix "All Along The Watchtower" Van Halen "Eruption" Eve 6 "Inside Out"

1098-October 1998
KISS COVER
Brian Setzer "Jump Jive An' Wail" Guns N' Roses "Paradise City" Barenaked Ladies "One Week" Korn "Got The Life"

1198-November 1998
MARILYN MANSON COVER
Marilyn Manson "Dope Show" The Beatles "Something" Smashing Pumpkins "Perfect" Stevie Ray Vaughan "Texas Flood" Jefferson Airplane "Somebody To Love" Fear Factory "Edge Crusher"

1298-December 1998
METALLICA COVER
Goo Goo Dolls "Iris" Stray Cats "Stray Cat Strut" Metallica "Of Wolf And Man" Aerosmith "Back In The Saddle" Sheryl Crow "My Favorite Mistake"

0199 - Jan 1999
HOLE COVER
Limp Bizkit "Faith," Creed "What's This Life For," Pink Floyd "Us And Them," Wild Cherry "Play That Funky Music," U2 "Where The Streets Have No Name," T. Rex "Bang A Gong (Get It On)"

0299 - Feb 1999
JOHN LENNON COVER
Metallica "Turn The Page," John Lennon "Imagine," Korn "Freak On A Leash," Yes "I've Seen All Good People (Your Move)," Everlast "What It's Like"

0599 - May 1999
THE OFFSPRING COVER
The Offspring "The Kids Aren't Alright," The Eagles "One Of These Nights," Third Eye Blind "Jumper," Deep Purple "Highway Star"

0399 - March 1999
COBAIN/DANGEROUS 90'S COVER
The Offspring "Pretty Fly (For A White Guy)," White Zombie "Dragula," Paul McCartney & Wings "Band On The Run," Alice In Chains "Down In A Hole," Stray Cats "Rock This Town"

0499 - April 1999
STEVIE RAY VAUGHAN COVER
Jimi Hendrix "Machine Gun," Creed "One," Pink Floyd "Another Brick In The Wall (Pt. 2)," Bad Company "Can't Get Enough"

0699 - June 1999
1969 COVER
The Beatles "Get Back," Creedence Clearwater Revival "Proud Mary," Cream "Badge," Crosby, Stills & Nash "Helplessly Hoping," The Stooges "1969," Orgy "Blue Monday"

0799 – July 1999
RED HOT CHILI PEPPERS COVER
Sugar Ray "Falls Apart," Everclear "Father Of Mine," Guns N' Roses "Welcome To The Jungle," Def Leppard "Photograph," Red Hot Chili Peppers "Under The Bridge"

0899 – August 1999
LIMP BIZKIT COVER
Limp Bizkit "Nookie," Alice Cooper "I'm Eighteen," Blink 182 "What's My Age Again?" Ricky Martin "Livin' La Vida Loca," Queen "Crazy Little Thing Called Love," Fear Factory "Cars"

0999 – September 1999
EIGHTIES METAL COVER
Kid Rock "Bawitdaba," Smash Mouth "All Star," The Guess Who "American Woman," Godsmack "Whatever," Poison "Talk Dirty To Me," Pat Benatar "Hit Me With Your Best Shot"

1099 – October 1999
PAGE & BECK COVER
Buckcherry "For The Movies," Jimi Hendrix "The Wind Cries Mary," Led Zeppelin "Good Times Bad Times," Red Hot Chili Peppers "Around The World," Van Halen "Jamie's Cryin'," Pennywise "Alien," Dave Matthews & Tim Reynolds "Ants Marching (Live)"

1199 – November 1999
KID ROCK COVER
Creed "Higher," Days Of The New "Enemy," Lynard Skynard "Saturday Night Special," Powerman 5000 "When Worlds Collide," Coal Chamber "Notion," ZZ Top "La Grange"

1299 – December 1999
TOM MORELLO COVER
Limp Bizkit "Re-Arranged," Santana w/Everlast "Put Your Lights On," Rage Against The Machine "Guerrilla Radio," Doobie Brothers "Listen To The Music," Kenny Wayne Shepherd "In 2 Deep," Nine Inch Nails "We're In This Together"

0100 – January 2000
KORN COVER
Santana "Smooth," The Doors "L.A. Woman," Korn "Falling Away From Me," Red Hot Chili Peppers "Scar Tissue," Wilson Pickett "In The Midnight Hour," 311 "Come Original"

0200 – February 2000
SANTANA COVER
Filter "Take A Picture," The Rolling Stones "Shattered," Guns N' Roses "Mr. Brownstone," Santana "Evil Ways," Static-X "Push It," Buffalo Springfield "For What It's Worth"

0300 – March 2000
PINK FLOYD COVER
Pink Floyd "Comfortably Numb," Pink Floyd "Run Like Hell," Kid Rock "Only God Knows Why," Slipknot "Wait And Bleed," AC/DC "Rock And Roll Ain't Noise Pollution," Lou Reed "Walk On The Wild Side"

0400 – April 2000
SMASHING PUMPKINS COVER
Smashing Pumpkins "The Everlasting Gaze," The Who "Baba O'Riley," Foo Fighters "Stacked Actors," Stevie Ray Vaughan "Mary Had A Little Lamb," System Of A Down "Sugar," Incubus "Pardon Me"

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INNER VISIONS

BLIND LEMON JEFFERSON

The Best of Blind Lemon Jefferson
(Yazoo)

★★★★

BLIND BLAKE

The Best of Blind Blake
(Yazoo)

★★★★

BY MARK HUMPHREY

JAY LINCOLN

ON the surface, Arthur "Blind" Blake and Blind Lemon Jefferson had much in common. Both were black blind fingerpickers whose guitar styles have been much imitated but never equalled. Both recorded a large number of sides for the Paramount label in the 1920's. And both expired in unusual and presumably unpleasant fashion. (Jefferson is said to have frozen to death, while Blake simply disappeared.) Now these two artists have something else in common: Shanachie Records recently honored the memory of both Blind Blake and Blind Lemon Jefferson with brand-new "best of" CD compilations.

The differences between Blind Blake and Blind Lemon Jefferson are at least as striking as their similarities. The Florida-born Blake, who recorded nearly 80 titles between 1926 and 1932, sang in a sunny, almost conversational fashion, and played a jaunty, sharply syncopated style with such creased precision that his picking hand ought to be enshrined at the Smithsonian Institution. On such upbeat, pleasantly self-deprecating masterpieces as "Chump Man Blues," "You Gonna Quit Me" and "Diddie Wa Diddie-No. 2," Blake has the unmistakable air of a man who delights in his command of the guitar. His tightly constructed accompaniments and instrumentals sound so easy—except they aren't. Blake is perhaps the only artist on record who was able to capture the bounce and rhythmic snap of classic ragtime piano on the guitar. Contemporary guitarists who essay to play Blake's tunes usually wind up producing note-perfect but lifeless approximations of the original—paint-by-numbers ragtime. There have been exception's—Ry Cooder's version of Blake's "Police Dog Blues" is one—but not many.

Considerably less accessible than the happy-go-unlucky Blake is Lemon Jefferson, whose playing and singing occupy a parallel but more troubled blues universe. There is something purely avant garde about the way Lemon Jefferson keens a straight blues vocal line over a wildly contrapuntual guitar part. Unlike the almost casual Blake, Jefferson, in songs like "Prison Cell Blues" and "See That My Grave's Kept Clean," sounds like he's hurling his urgent, constricted tenor voice at you from across a crowded, noisy street. He was a blues singer nonpareil, perhaps the prototype of the blues shouters who came a generation later. The latticework of that voice and the compelling guitar lines he used to underscore and punctuate it are unlike anything else ever recorded. His shifting guitar rhythms—from the ragtime of "Hot Dogs" to the boogie of "Rabbit Foot Blues"—are all the more astonishing for their absolute certainty, their flawless internal logic. The idea of bluesman as primitive artist flies out the door with Jefferson. It is not surprising that B.B. King, "sophisticated" electric bluesman, regards Jefferson as an important influence.

Jefferson, whose 1925-29 recordings number a hundred, was both the most popular of the early blues singer-guitarists in his time and the first to be reissued on "microgroove" in the 1950's. By the 1970's, Jefferson's legend had been eclipsed by that of the vaunted "king of the Delta blues singers," Robert Johnson, but he was clearly not forgotten: Leadbelly and Lightnin' Hopkins recorded tributes to him; Bob Dylan included his "See That My Grave's Kept Clean" on his debut album; the Beatles covered one of his songs (by way of Carl Perkins), "Matchbox"; and a San Francisco psychedelic band (the Jefferson Airplane) appropriated his name.

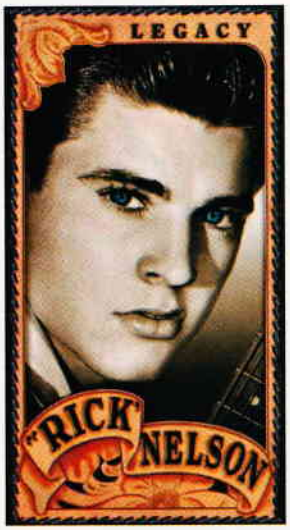
Both Jefferson and Blake have been much-reissued over the years: the first decent-sounding compilations of their music were those released as double LP's by Yazoo in the 1980's. Minus a few titles, these appeared as single CD's in 1990. Now, a decade later, these new "best of" CD's are intended to supplement, rather than replace, Yazoo's earlier Jefferson (*King of the Country Blues*) and Blake (*Ragtime Guitar's Foremost Fingerpicker*) CD collections. Both new titles feature 23 tracks, about half of which do not appear on the previous compilations. While some great work got lost in the latest shuffle (Blind Blake's brilliant "Police Dog Blues," for one), other gems now surface, such as Jefferson's sole slide-style recording, the stark "Jack O'Diamond Blues." While Yazoo could have easily delivered 23 entirely different titles this time, given the breadth of both artists' catalogues, for variety and virtuosity the selections do live up to their "best of..." tag.

The sound on the replicated tracks has not improved, and while the CD sound is in many cases an improvement on the earliest LP reissues of the original 78's, this music is not for those who cannot abide imperfect fidelity. The Paramount label, for whom both Blake and Jefferson toiled, was a sideline of a Wisconsin furniture factory that cut corners wherever it could in the recording process. In general, we are lucky to have this music at all.

Veteran blues collectors will find no surprises in either of these releases. But "best of" packages are never about surprises. They're about highlighting artistic legacies, in this case the legacies of two of the most exciting country bluesmen ever to pick a string. On that level they succeed, and succeed admirably. GWA

RICK NELSON

Legacy
(Capitol)
★★★★



A great rock and roller was silenced on December 31, 1985, when the small plane carrying Rick Nelson to a New Year's Eve gig went down. Too often dismissed as "just a teen idol," Nelson was so much more, as proved decisively by the compilers of *Legacy*, a four-disc retrospective of Nelson's nearly 30-year musical career. From the glory days of his string of rockabilly-flavored hits of the late Fifties and early Sixties, to the expert and under-appreciated country-rock of his "Garden Party" period, to the promise of the re-energized sessions Nelson cut just prior to his death, it's a pretty compelling body of evidence.

Even as a teen-aged TV star who got to showcase his records on his parents' long-running *The Adventures of Ozzie and Harriet*, Nelson presented himself as an acoustic guitar-wielding member of the band at high school and college dances. And there were so many great records that rocked gentle but true—"Poor Little Fool," "It's Late," "Travelin' Man" and "Hello Mary Lou"—featuring Nelson's stolid rhythm playing and James Burton's sinewy leads. Even after the steam ran out of his career, Nelson was dignified and musically honest. He deserves this wonderful box set—too bad he didn't live to see it.

—ISAIAH TROST

BLUR

Blur: The Best Of
(Virgin Records America)
★★★1/2

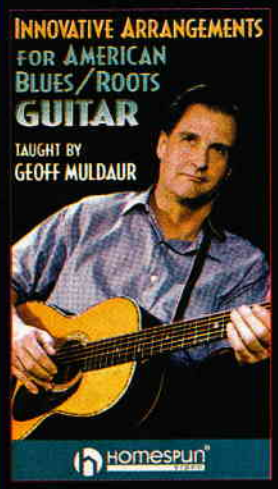
Like some great jangly bird, England's Blur soared to No. 1 in the U.K. in 1994 with their breakthrough album, *Parklife*, opening the gates for a flood of Brit-pop groups such as Elastica, Pulp, Supergrass and, most notably, Oasis. But while Oasis eventually became stars in the U.S. on the combined strength of their bombastic, Beatlesque anthems and tabloid-titilating fratricidal struggles, Blur have proved themselves to be a far more innovative and adventurous group.

While Blur is clearly grounded in the music of such British rock legends as the Kinks, the Small Faces, the Who, the Jam and others, this best-of collection proves them to be one of the more experimental modern rock bands of the past decade. Utilizing both acoustic and electric guitars, horns, strings and even disco dance beats to get their point across, their songs effectively cover a lot of ground. From the new wave style pop of "Girls and Boys" to the mod rock of "Charmless Man" to the soaring gospel of "Tender," this is an accomplished set from a band which hasn't always gotten the U.S. attention they've deserved.

—ERIK PHILBROOK

INNOVATIVE ARRANGEMENTS FOR AMERICAN BLUES/ROOTS GUITAR ★★★★

Taught by Geoff Muldaur (Homespun Videos)



Since his days as a founding member of the Jim Kweskin Jug Band in the mid-Sixties, Geoff Muldaur has rubbed elbows and traded licks on recording projects with an impressive list of artists, among them guitar greats Amos Garrett, Jerry Garcia and Richard Thompson—not to mention ex-wife Maria Muldaur. A fine blues fingerpicker and singer, Muldaur's most recent album is *Password* (Hightone). In this 85-minute lesson, he explains and offers detailed demonstrations of his original approach to arranging blues and blues-inspired music.

With the help of his 12-fret Martin 00-40H, Muldaur teaches six tunes in dropped D, standard (with and without a capo), open G and open C tunings. What sets Muldaur apart from most video guitar instructors is his focus in the lesson on non-guitar sources, like the New Orleans pianists from whom he borrows harmonized walk-ups on "Just A While To Stay Here," a traditional funeral march. He also shows how he likes to bring disparate influences together in a single composition, as in "I Believe I'll Go Back Home," a Muldaur original that begins with a Celtic rhythm and melody and builds to a Gospel-flavored climax. The intro riff to this song also serves as a good introductory fingerpicking exercise, although, for the most part, this lesson is designed more for intermediate and advanced guitarists. Players looking to spice up blues arrangements with jazz-inflected chords will appreciate Muldaur's major and minor 7th chord substitutions in "Trouble Soon Be Over," in open-G tuning, while those seeking sophisticated, un-clichéd blues turnarounds will find Muldaur's arrangements of "Wild Ox Moan" and "Got To Find Blind Lemon" chock full of ideas.

Unlike most video lessons, *Innovative Arrangements for American Blues/Roots Guitar* is highly entertaining and insightful even if you watch it without a guitar, or the transcription booklet that comes with the tape, in hand. The chief reason for this is that after Muldaur performs each song, he is joined by Homespun president Happy Traum for analysis. Their informal dialogue produces some solid music wisdom, augmented by some hot playing.

PHILIP FOXMAN AND PRIME 8

West 4th & Charles
(Reaction Records)
★★★1/2

New York singer-songwriter Phil Foxman sets out to capture the grit and glamor of the romantic urban lifestyle on this debut CD, and with the help of his own acoustic guitar and band, prime 8, succeeds nicely. Ferocious fiddles and mandolins echo Foxman's observations on everything from fatherhood to immigration to the AIDS epidemic, with the end result a very hook-filled, satisfying folk-rock listen in the vein of David Gray and Sheryl Crow. *Reaction Records, 49 Charles St. Suite 2, New York, NY 10014; 212-741-3198*

—KANE SULLIVAN

INDIE JONES

Noteworthy Independent Label Releases

BY ISAIAH TROST

CAROL NOONAN, *Carol Noonan.* Noonan is endowed with a remarkably strong and beautiful voice which, while comparable to those of Joan Baez or Judy Collins, sets her apart from the crowd of her contemporaries. With this new album, which is not only self-titled but self-released, she lets loose a gorgeous noise, backed by the tasteful picking of New England guitar-great Duke Levine. Noonan does a fine job of mixing highly traditional tunes with modern singer-songwriter material with no loss of continuity. (www.carolnoonan-music .com)

KIERAN KANE & KEVIN WELCH, *11/12/13* (Dead Reckoning) These two left-of-center, Nashville-based singer-songwriters both opted to leave the major-label world behind some years ago to make music their way on a label they established together. There's a lot of stark beauty and emotional power in this live, acoustic show recorded in Australia in 1999, as each artist sings and plays his heart out in turn, with Kane's Appalachian laments complementing the bluesier efforts by Welch. Why these guys aren't canonized by the alt.country crowd is a mystery. (www.deadreckoners.com)

LAURA CANTRELL, *Not the Tremblin' Kind* (Diesel Only) Nashville native Cantrell hosts a popular alt. country/roots music radio show in the New York area and all the great records she plays have rubbed off on her first full album. In an era where female vocal histrionics are the rule rather than the exception, Cantrell's simple and very straightforward approach to singing this well-chosen set of tunes is refreshing, as is the restrained prettiness of the mandolins and acoustic guitars that dominate the instrumentation. (www .dieselonly.com)

THE BIG THREE, *Featuring Mama Cass* (Collectables) It may be hard to believe today, but in the early Sixties there often existed only a thin line between folk music and glitzy show biz. A case in point was The Big Three, featuring Tim Rose, James Hendricks and Cass Elliot. The Broadway-style belting of the soon-to-be Mama Cass against the fine fingerpicking of her two cohorts is a bracing and fun listen. (www.oldies.com)

SHAWN MULLINS

Beneath the Velvet Sun

(Columbia)

★★★1/2

Shawn Mullins' second album on Columbia finds him struggling to reconcile the commercial demands that come with a big-budget recording with the indie aesthetic that earned him legions of fans before he hit big last time out with "Lullaby." The album's first single, "Everywhere I Go," while lacking some of the previous hit's earthiness, is nevertheless a catchy slice of mainstream pop. Throughout the album, in songs like "Up All Night," "Amy's Eyes" and the Eagles-like "Lonesome, I Know You Too Well," folk and rock influences abound as Mullins shows he hasn't lost his knack for telling a captivating story. Add to that his successful interpolation of strings, horns and keyboard with his pungent acoustic guitar, and the presence of fine guest singers like Shelby Lynne and Shawn Colvin, and you've got a pretty nice package.

—ERIK PHILBROOK

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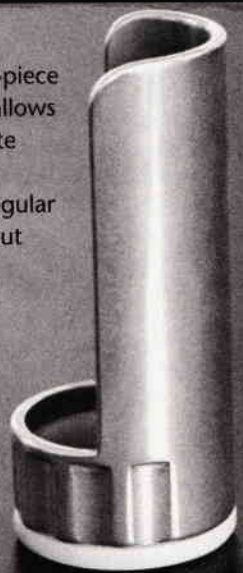

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DOUBLE PLAYERS

Alvarez PD80S-12 & Takamine FD-400SC 12 String Guitars

BY JIM COEN

IF shopping for a six-string guitar can be difficult, looking for a 12-string is certainly...well, if not doubly difficult, daunting in a different way. Since the tonal subtleties involved are so crucial, a nice quiet room is necessary for a true appraisal and comparison—and not always available in busy music stores. And so, if you think a 12-string may be your thing, *Guitar World Acoustic* has gathered together a few diverse instruments in different price ranges to help you narrow your focus. Besides the auditorium-sized Stella discussed on page 95, we also tested an Alvarez dreadnought and an acoustic/electric Takamine dreadnought with a cutaway.

Our Alvarez PD80S-12 review model arrived on a frigid November day, and I anticipated hours of tuning hell owing to the chilly temperatures the guitar had endured on its trip to New York from Alvarez' home in St. Louis. But even with the neck as cold as an ice pop, the PD80S-12 tuned right up and stayed that way for hours. This impressive tuning stability only reinforces the sense of durability and solid construction exuded by the Alvarez. Apart from a diamond-shaped abalone inlay placed between the 12th and 13th frets, there are no fretboard markers, which greatly accounts for the guitar's spartan appearance. Dot markers are placed atop the neck, so the insecure needn't worry about any navigational difficulties.

When strummed, the PD80S-12 boasts a tonal balance and shimmering quality that is heavenly. The treble is bright and sweet, never strident, and melodies in the midrange sparkle crisply, cutting through with great projection. The bass is expressive but not overpowering, and perhaps not as robust as some might prefer. Our test model was strung with light strings, and a heavier gauge would undoubtedly boost the low-frequency presence.

Gliding up the rosewood fingerboard and mahogany neck, which measures 1 13/16-inches at the nut, is easy, there being no hint of the neck bulkiness that is too often part of the 12-string experience. There's also no problem in achieving beautiful, sustained tone—the solid-spruce top and mahogany back and sides project consistently well at any playing position. With these solid wood materials, it's safe to say the PD80S-12 will age well, all but ensuring, by the way, that the aforementioned mild lower-register tone will become more pronounced with the passage of time.

Listing at $759, the PD80S-12 is a damn good buy. Simple looking, tonally sophisticated, it is sure to please demanding pickers shopping for a mid-priced 12-string.

Moving into a higher axe bracket, so to speak, we have the Takamine FD-400SC, a tastefully ornate guitar with upper-register flexibility, thanks to a cutaway, and state-of-the-art electronics. Though the guitar felt strangely heavy at first, I soon felt quite at home with the Takamine. The mahogany neck, measuring 1 3/4-inches at the nut, feels substantial but smooth, making difficult chords and licks up near the cutaway easily manageable. The clean fretwork and rosewood fingerboard, which features some rather arty inlays, also facilitate fast runs.

The FD-400SC has a warm acoustic sound, with a mellow bass blending nicely with shimmering midrange and trebles to produce an almost chorus-like effect. For playing comfort and tonal balance the FD-400SC rates highly, although, at a list price of $1,699.50, it's probably a bit costly if you don't intend taking this axe out for a gig. Because the real selling point of this guitar is its amazing amplified sound and performance features.

Plugged in, the FD-400SC has nearly unlimited versatility. That's because it comes equipped with the Takamine AD series preamp, which translates output from the bridge pickup into high-resolution digital code. This Digital Signal Processing (DSP) accounts for greater precision in EQ control, allowing stage performers more flexibility in setting volume, tone and reverb controls right on the guitar itself. No fiddling with PA controls, pedals or amp knobs with this guitar.

On stage, I found using the preamp to be hassle-free. When boosting or cutting any level, red dot lights ascend or descend on a LED Parameter Value Display, making it easy to see in the dark. One great convenience of the system is that increasing or decreasing reverb can be handled right from the guitar. Two types of reverb are offered—bright, which has more upper harmonic content, and dark, which is mellower, softer-edged. Another strong point of this guitar is that it's easy to achieve levels that sound more like an electric guitar than an acoustic. Even if your material is overwhelmingly acoustic, the DSP system allows you to access enough power and edginess to get you ready for those U2 and Police covers in a matter of seconds.

The FD-400SC's feedback absorption control, built-in tuner and memory functions—which allow you to program your own EQ settings—will also go a long way toward making your gig life easier. I found the 10 pre-set EQ options enough for my needs, but it's nice to be able to tweak things exactly the way you want and then call them up at the push of a button.

To sum up, the playability and looks of this guitar are top-notch, the EQ-tweaking options of the AD preamp doubly so. A weekend axe for home it really isn't, unless you've got close to a couple of grand just lying around. But if you're a working guitarist, even a part-timer, who likes the idea of more varied EQ setting options than are offered by a conventional acoustic/electric, the FD-400SC is worth every penny, and then some. GWA

ALVAREZ PD80S-12 ($759)
ALVAREZ GUITARS, 1400 Ferguson Ave., St. Louis, MO 63133; 314-727-4512; fax: 314-727-8929; www.alvarezgtr.com

TAKAMINE FD400SC ($1699.50)
TAKAMINE GUITARS, 20 Old Windsor Rd., Bloomfield, CT 06002; 619 509 8888; fax: 860-243-7102; www.kamanmusic.com

Photos: LORINDA SULLIVAN

PICKUP AND GO Martin DC-16GTE

MOST of today's acoustic performances, particularly in a rock vein, are anything but. Performers are invariably expected to plug their flat-tops into a mixing board or acoustic amplifier at even the most intimate venues, resulting in sounds that are plinky, shrill and riddled with feedback—in short, the antithesis of everything that makes the acoustic guitar such a natural-born delight.

Acoustic guitar manufacturers, of course, are acutely aware of this sad state of affairs, and have been working assiduously for years to make the acoustic-electric experience more...*acoustic*. Martin's DC-16GTE ($1575), a single-cutaway dreadnought equipped with a Fishman Prefix Pro preamp and Co-polymer pickup, is a sure-footed step in the right direction. With a gloss-finished, solid-spruce top and satin-finished solid mahogany sides, back and neck, the guitar has a modern yet comfortable feel, and boasts a rosewood neck whose deliciously detailed fretwork makes this instrument a pleasure to behold. While the cutaway in the DC-16's upper bout probably robs the guitar of a little sonic boom, it does provide easy access to 17 of the guitar's 20 frets, making this axe ideal for electric guitarists who don't want to abandon their favorite hot licks when making the transition to the acoustic world.

In its natural, unplugged state, the DC-16 has a tightly focussed low end, musical (if not magical) treble response and a throatily assertive midrange that is sure to please hard strummers but might come off as a bit indelicate to fingerpickers. This is undeniably a fine-sounding guitar, although it would be a mistake to expect it to compete with some of Martin's high-end dreadnoughts.

Plugged in, however, this guitar truly comes into its own. The Fishman pickup produces remarkably true sounds that are neither overly percussive or quacky, and the active Prefix Pro preamp, featuring controls for brilliance, treble, middle, bass, volume and phase, plus a feedback eradicating notch filter, is remarkably flexible and powerful. It takes a matter of seconds to dial in an excellent tone, and much to our delight, the notch filter makes this instrument virtually feedback-proof, which is a rarity among large-bodied acoustic-electrics.

THE BOTTOM LINE

A carefully conceived and extremely well-built instrument that is sure to enhance the quality of your next performance.

—TOM BEAUJOUR

MARTIN DC16-GTE ($1575)

MARTIN GUITARS, 510 Sycamore St., Nazareth, PA 18064; 610-759-2837; www.mguitar.com

CHILD OF THE SIXTIES Stella ST1112

FEW NAMES in the world of acoustic guitardom boast as ancient and honorable a pedigree as Stella. Since 1879, guitars bearing the name Stella—produced by various manufacturers over the course of time—have been known for one thing: solid sound at an affordable price. It's not surprising that some of the biggest Stella boosters of all time were country bluesmen like Leadbelly and Bukka White, world-class artists of the 1930's with extremely limited budgets. The Stella magic lasted until 1974, when longtime producer Harmony went out of business. The affordable jewel was apparently lost forever.

Well, they're back. MBT International, a company with a long memory, revived the Harmony line last year, and has now issued a brand-new Stella—the ST112, to be exact, a limited-edition 12-string model which largely replicates the Stella 912, an enormously popular 1960's-era guitar. Like its forerunner, the ST112 offers ringing 12-string sound at a price—$299.99—even a modern itinerant bluesman can afford.

With a compact body that meets the neck at the 12th fret, the ST1112 sits like a sleeping baby in your lap, while the low string action, slim nato neck and rosewood fingerboard make it a pleasure to play. The maple top, back and sides provide a brightness well-suited to softly picked melodies and arpeggiated chords. Open position and barre chords resonate with a full, jangly sound, although it must be owned that hard strumming yields less satisfying results. The ST1112 emphasizes sweetness more than projection or powerful bass presence.

Visually, the ST1112, with its slotted headstock, brown sunburst finish and big, thick white pickguard, dramatically calls to mind its handsome ancestor, the 912. Technically, the guitar offers some distinctly modern improvements. Unlike some vintage Stellas, the interior is neat and clean, and the fretwork is smooth, even and blemish-free.

If the ST1112 strikes your fancy, the word to the wise is: Come on down. Fast. Only 100 guitars will be sold, which means that the ST1112 will soon be as hard to find as those well-loved Stellas of old.

—JIM COEN

MBT INTERNATIONAL ($299.99)

MBT INTERNATIONAL, P.O. Box 30819, Charleston, SC 29417; 800-641-6930; fax: 843-763-9096; www.mbt-international.com

New & Notable

1. Gretsch

G3410 Rancher Jr. Acoustic Guitar

The Rancher Jr.'s 15-inch wide body features a solid Sitka spruce top, mahogany sides and back, and a rosewood fingerboard. The maple neck has thumbnail position markers, 20 nickel-silver frets and a Historic Series truss rod. Other features include die-cast chrome tuners, a rosewood pin bridge, D'Addario bronze J16 strings, and a pickguard with etched steerhead design. A Fishman pickup is mounted under the bridge saddle and is controlled by an onboard panel. Price: $900

The Gretsch Company, P.O. Box 2468, Savannah, GA, 31402; (912)-748-7070, fax (912)-748-6005; email: artist@gretsch.com

2. Ibanez

TCY10BK Talman Acoustic-Electric Guitar

The Ibanez Talman double-cutaway acoustic-electric features a spruce top and mahogany back. The TCY10BK also includes chrome die-cast tuners and pearl-dot inlays, as well as an Ibanez piezo pickup and an Ibanez AEQ201 two-band EQ. Available with a hardshell case. Price: $299.99

Ibanez, 1726 Winchester Road, P.O. Box 886 Bensalem, PA 19020; 800-669-8262; fax 800-669-4674; email: hoshino@aol.com

3. Ron Greene's Music Dials

Music Dial/CD Packs with Three Learning Tools

Designed for guitar, bass, mandolin, banjo, keyboards and band instruments, these instructional tools feature both reference guides and lessons on music fundamentals, and come with stereo jam tracks in a variety of styles designed to improve player skills in major and minor keys. Price: $14.95

Ron Greene's Music Dials, 2017 W. 2nd Avenue, Durango, CO, 81301; 800-235-9358; fax (970)259-5214; email: www.musicdials.com

4. The Music Link Corporation

Johnson JR-996 Resonator Guitar

The Johnson Bell Brass body resonator guitars each feature a 9.5-inch diameter aluminum resonator cone, Honduras mahogany neck, 14th-fret back/body joint and a hard maple bridge. They are available in brown, red, blue, green and gray. Price: $595

The Music Link, P.O. Box 162, Brisbane, CA 94005; email: feedback@musiclinkcorp.com; www.themusiclink.net

5. Ritter Outdoor Ltd.

Chromo Pak RG3000 Gig Bag

Available for both dreadnought and classical guitars, the Chromo Pak boasts high-density foam construction, rubber piping, grab loops and, for added protection from the elements, a rain flap. The backside logo doubles as a night reflector for road safety. Available in violet, cerise and umber. Price: Unavailable

Ritter Outdoor Ltd., P.O. Box 84, Hexham, NE46 2YH, England; +44 (0)1434-609394; fax +44 (0) 1434-605545; email: ritter@ritter-bags.com

6. Crate

CA112/D Acoustic Amplifier

The 2x50-watt CA112/D contains a dual-voice 12-inch subwoofer with studio monitor construction and a Crate tweeter with level control. The amp also features a feedback elimination circuit, stereo chorus and both XLR and 1/4-inch lines-out. Price: $949

Crate, 1400 Ferguson Avenue, St. Louis, MO, 63133; (314) 727-4512

Incubus offers no apologies for their acoustic rendering of

Pardon Me

by Robert Dye

Mike Einziger

ADD Incubus to the growing list of hard-rock bands that have broken through to radio with a stripped-down, acoustic rendition of one of their heavy songs. But the unplugged version of "Pardon Me," featured on the EP *When Incubus Attacks* (Sony Music/Epic), is anything but heavy metal lite. Guitarist Mike Einziger radically reworked the song, using unusual chords, odd fingerings, ringing open strings and off-beat rhythms to create an inventive acoustic arrangement that succeeds on its own terms. He was amply rewarded for his efforts, as the second "Pardon Me" gave the band their first hit and breathed new life into their career.

While on the road last year touring behind *Make Yourself*, their second full-length album, Incubus made the usual round of promotional visits to radio stations across the country. But the group soon grew weary of answering the same cookie-cutter questions from jaded DJ's, so Einziger and singer Brandon Boyd came up with an alternative: reworking some of their electric tunes into acoustic duo arrangements, and performing them on the air. "Pardon Me," the popular first single from *Make Yourself*, seemed a likely choice for adaptation, but the presence of delays, distortion and DJ scratching on the original made the task especially challenging.

Brainstorming on the Incubus tour bus, Einziger and Boyd methodically went about acousticizing "Pardon Me." "The original intro has a C#m7-Aadd9 progression played with volume swells," says Einziger. "Obviously, I couldn't get that effect with the acoustic, so as a substitute I arpeggiated the chords." Einziger and Boyd more or less kept the song's chorus intact—"we liked its jazzy, drum-and-bass feel"—but ran into some musical problems capturing the verse on acoustic. "The verse is primarily a bass line, so I essentially had to create chords to fill in the holes and then accentuate them properly."

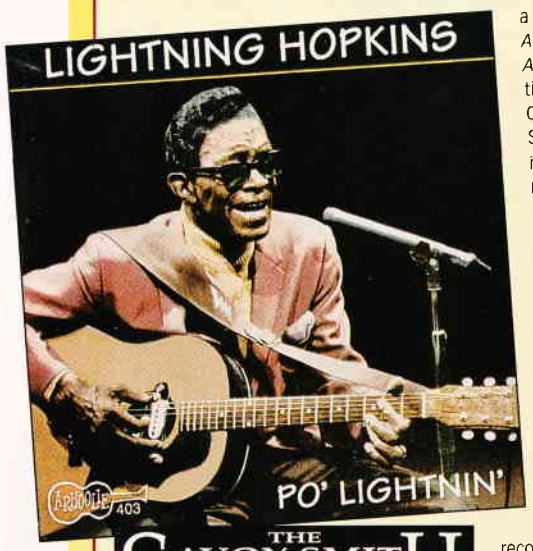
He must have succeeded, as the new version was an immediate hit with DJ's and listeners alike, generating demands for the duo to play the song in every city on Incubus' tour. "Unfortunately, we couldn't keep playing it on the air," says Einziger, "because we'd often have a gig the same night and didn't want to put too much strain on Brandon's voice." The two chose to record the song in the studio, and quickly assembled an EP comprised of the new version of "Pardon Me," live band tracks and other acoustic material and sent it to radio stations nationwide. This, in turn, proved so popular that Sony released it to the public in a limited quantity of 100,000. At this writing, the EP is nearly sold out.

Einziger says he is still amazed at how what began as a creative, musical response to boredom became Incubus' ticket to the promised land. But he's hardly complaining: "It definitely did *wonders* for our career!" GWA

GLORY DAYS

Arhoolie Records celebrates the 40th anniversary of its folk-filled existence with a box set.

ROOTS MUSIC lovers have been blessed of late with great reissue packages—from Harry Smith's legendary *The Anthology of American Folk Music* (Smithsonian-Folkways) to Rounder Records' massive reissue of Alan Lomax field recordings. The latest prize package, a five-disc set, is *The Arhoolie Records 40th Anniversary Box Set*, subtitled "The Journey of Chris Strachwitz."



Strachwitz, a German-born enthusiast of what he calls "vernacular music," has, in his four-decade journey, personally recorded and released a steady stream of top-notch, uncompromising blues, country, jazz, gospel, bluegrass, cajun and Latin music. As Strachwitz puts it succinctly, "I'm like a preacher, trying to get out the message of honest music, instead of bullshit."

Among the many winning encounters documented by Strachwitz and his tape recorder are sessions with Beausoleil's Michael Doucet (cajun), Clifton Chenier (zydeco), Del McCoury (bluegrass), and Mance Lipscomb, Booker White and Lightnin' Hopkins (all three blues). Recalls Strachwitz, "I started out as an amateur taper and, in 1954, got myself a halfway decent tape machine and some kind of microphone. In '59, I took my pilgrimage to Houston to meet Lightnin' Hopkins, and became convinced that I needed to record him the way he sounded in the beer joints." He never quite got Hopkins exactly the way he wanted him, but Strachwitz did record the bluesman in studio and home settings.

Strachwitz, a non-musician, says he was "totally enamored of the process of making records. I quit stamp collecting and took up record collecting. Then I realized that you're basically taking an audio snapshot each time these people sing for you, and it's going to be different every time." Some of the personalities he dealt with guaranteed that. "Lightnin' Hopkins never did second takes. Clifton Chenier learned that from him. The great thing about this vernacular music is that it's totally improvised."

Arhoolie's familiar emblem is an acoustic guitar, and the label certainly has recorded its share of acoustic players. An interesting tidbit from its early days is that because many of the artists he sought to record no longer owned a guitar, Strachwitz himself was required to supply an instrument. So it is that landmark recordings by the Texas songster Mance Lipscomb feature the same Harmony Sovereign played on Arhoolie releases by Lightnin' Hopkins.

Strachwitz, who recently received a National Heritage Award from the National Endowment for the Arts, is proud of the part he's played in raising awareness of blues and other roots styles. But he complains of the slick and watered-down quality of current attempts to render blues, saying sadly: "It's no longer the raw stuff that came out of a cry."

— ISAIAH TROST